63.

A. P. Horn.
Hellertown, Pa.
Dec. 31 1902.

THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

BOOK I.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

BOSTON:
OLIVER DITSON COMPANY.
NEW YORK: C. H. Ditson & Co. CHICAGO: Lyon & Healy. PHILA: J. E. Ditson & Co. BOSTON: John C. Haynes & Co.

THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

A SERIES OF EXERCISES AND SONGS IN THE TONIC SOL-FA METHOD, PROGRESSIVELY ARRANGED IN STEPS; WITH A CORRESPONDING SUPPLEMENTAL COURSE IN THE STAFF NOTATION.

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PREFACE.

The Tonic Sol-Fa Music Course is prepared especially for the use of Schools. The exercises are carefully graded according to the steps of The Tonic Sol-Fa Method.

Book I. contains exercises in the First and Second Steps. The First Step develops the first, third, and fifth tones of the Scale, making together the Tonic Chord, the basis of harmony; and also elementary studies in time. The Second Step introduces the second and seventh tones of the scale, making, with the fifth, the Chord of the Dominant. The time studies in this step, while still of an elementary character, are carried farther than in the First Step.

In the preparation of this course, the convenience of both teacher and scholars has been kept in view. For the latter, the instruction is embodied as far as possible in pleasant songs. To assist the teacher, a Manual has been prepared, containing directions, how to present the musical exercises to the children. A number of rote-songs are provided with the Manual, which will be found useful for the lower primary grade. All the music is original, unless otherwise stated, and has been composed for this Course.

Thanks are due to Messrs. D. Appleton & Co., James R. Osgood & Co., and Porter & Coates, for their courtesy in allowing their poems to be set to music for the present work.

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THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

BOOK I.

FIRST STEP.

1. KEY D.
d d s s m m s s d d s s m m d | m'

2. KEY D.
d m d m d m s m d s m d m s d | d'

3. KEY D.
d m s d' d' s m d m s d' s m s d | d

4. KEY C.
d' s d' s d' m d' m d' s d' m s m d | SOH

5. KEY C.
d m s d' m' d' s m d' s m' d' s m d' | ME

6. KEY G.
d m s m d s_1 d s_1 m d s m d s_1 d | DOH

7. KEY F.
d s_1 d m s s_1 d m s s_1 d m s s_1 d | d

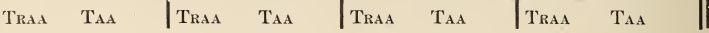
8. KEY A.
d d m s_1 d d m s_1 m s_1 d d m s_1 d | s_1

9. KEY A.
d m d s_1 m_1 s_1 d d m d s_1 m_1 s_1 m d | m_1

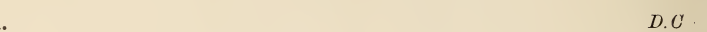
STUDIES IN RHYTHM.

To be sung first slowly,—then quickly.

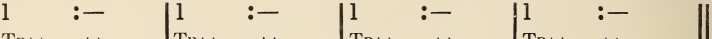
10. *D.C.*



11. *D.C*

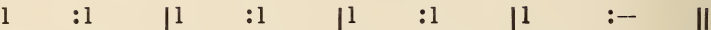


12. *D.C.*



13. *D.C.*

14.



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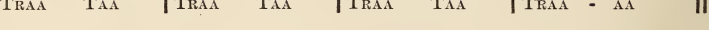
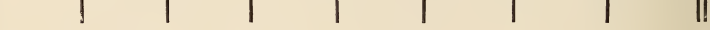


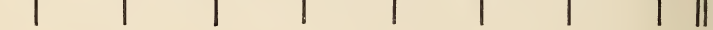
16. *Let the silent pulse-names be whispered.*

17.



EXERCISES IN MELODY.

18. KEY C.



19. KEY F.

(:s, | d :m | d :s, | d :m | d :m | s :d | m :s, | d :m | d ||

20. KEY G. M. 100.

(d :s, | d :m | s :m | d :s,)
Now the song of glad - ness swell - ing,

(d :s, | d :m | s :s | d :— ||
Fills each heart with mer - ry glee.

21. KEY A. M. 100.

(s, :m | d :— | s, :m | d :—)
Hark! I hear, sweet and clear,

(m :d | s, :m, | s, :m | d :— ||
Birds are sing - ing, far and near.

22. KEY A. M. 120. *May be sung as a Round in two parts.*

(:s, | d :s, | m, :s, | d :d | d)
With hearts and voic - es bound - ing light,

(*s, | d :— | d :— | m :— | d)
We sing to - - - geth - er.

23. KEY F. M. 100.

(s :m | s :m | d :m | s :— | d :d | d :d)
Let us to the mead - ow go; Gen - tle winds are

(m :— | d :— | m :s | m :s | m :d)
blow - - - ing; And the birds are sing - ing

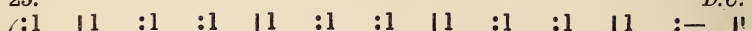
(s, :— | s, :s, | s, :s, | s, :— | d :— ||
low, Where the brook is flow - ing.

STUDIES IN RHYTHM.

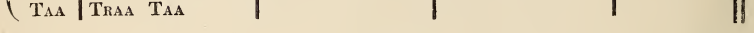
To be sung first slowly,—then quickly.

24. *D.C.*

25. *D.C.*

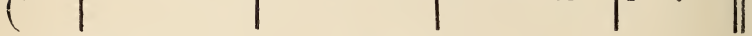


26. *D.C.*



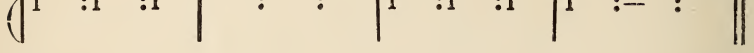
27. *D.C.*

28. *D.C.*

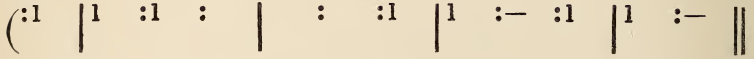


EXERCISES IN MELODY.

29. KEY D.



30. KEY D.



31. KEY G.

d	:s_1	:d	m	:d	:m	s	:—	:s	m	:—	:—
m	:s	:m	d	:m	:d	s_1	:—	:s_1	d	:—	:—

32. KEY C.

d	:d	:d	m	:—	:d	m	:m	:m	s	:—	:m
s	:s	:s	d^1	:—	:s	d^1	:s	:m	d	:—	:—

33. KEY C. M. 60. *Beating once to the measure.*

s	:—	:d^1	s	:—	:m	s	:—	:d^1	s	:—	:—
Back	·	and	for	-	ward,	blithe		and	gay,		
m	:—	:s	m	:—	:d	m	:—	:s	m	:—	:—
Swing	-	ing	all		the	hap	-	py	day.		

34. KEY F. M. 72. *Beating once to the measure.* B.

:s_1	d	:d	:d	d	:s_1	:d	m	:m	:m	m	:d
With	laugh - ter		and	sing	- ing	Our	voi	- ces	are	ring	- ing,
:m	s	:s	:s	s	:m	:d	s_1	:s_1	:s_1	d	:—
And	e	-	choes are	wing	- ing	Their	an	- swer	- ing	glee.	

35. KEY D. M. 160. B.

d	:m	:d	:	:	m	:s	:m	:	:	s	:m	:s	d^1	:—	:s
Mer-ri	-	ly,			mer-ri	-	ly,			List! to	the		birds		so
m	:—	:d	s	:—	:—	m	:d	:m	s	:—	:m	d	:—	:d	m	:—	:—
blithe	and		gay,			ca	- rol	- ling	forth		their	mer	-	ry	lay.		

36. KEY G. M. 120. B.

(:s_1 | **d** :m :s_1 | **d** :— :s_1 | **d** :m :s_1 | **d** :—)
A thing well be - gun Is more than half done,

(:m | **s** :m :**d** | s_1 :s_1 :s_1 | **d** :m :s_1 | **d** :— ||
And cheer - ful - ly try - ing Will help us a - long.

STUDIES IN RHYTHM.

WITH HALF-PULSES.

All to be sung at M. 80, 100, *and* 120.

37. *D.C.*

(**l** :l .l | **l** :l .l | **l** :l .l | **l** :l ||
TRAA TAA - TAI,

38. *D.C.*

(**l** .l :l | **l** .l :l | **l** .l :l | **l** : ||
TRAA-TAI TAA,

39. *D.C.*

(**l** .l :l .l | **l** :l | **l** .l :l .l | **l** :— ||
TRAA-TAI TAA - TAI. TRAA TAA,

40. *D.C.*

(:l | **l** .l :l .l | **l** .l :l .l | **l** :l | **l** ||

41.

(:l .l | **l** : | :l .l | **l** : |)

(:l | **l** .l :l .l | **l** :l .l | **l** :l | **l** ||

EXERCISES IN MELODY.

42. KEY C. M. 100. *Round in two parts.*

(**d** :d .d | **m** :m .m | **s** :s .s | d^1 :—)

(*d^1 :d^1 .d^1 | **s** :s .s | **m** :m .m | **d** :— ||

43. Key C. M. 100. *Round in four parts.* B.

d	.d	:d	.d	m	:d	* m	.m	:m	.m	s	:m				
Now we	sing	to -		geth	- er;	Keep in	tune	and		meas	- ure;				
s	.s	:s	.s	d'	:s	d'	.d'	:s	.m	d	:—				
Sing - ing	is	a		pleas	- ure	When we	all	a -		gree.					

AWAKE THE STRAIN.

44. Key D. M. 80. B.

:s		d'	:d'	d'	.s	:m	.d	s	:s		s				
A -		wake	the	strain of	gladness.			clear	and		strong,				
:s		m	.m	:s	.s	d'	:s	m	.m	:s	.s	d			
With		voi - ces	sweet-ly	blend	- ing			in	the	hap - py		song.			

THE TIME TABLE.

45. Key F. M. 120. C.

d	:s₁	d	:s₁	d	:m	m	:d	m	:d	m	:d				
Six - ty		sec -	onds	make	a	min - ute;		How	much	good	can				
m	:s	s	:m	s	:s	m	:m	d	:m	s	:—				
I	do	in	it?	Six - ty		min - utes		make	an	hour,—					
s	:s	m	:m	d	:m	s	:—	s	:m						
All	the	good	that's	in	my	pow'r;		Twen - ty							
s	:m	s	:m	d	:—	m	:d	m	:d						
hours	and	four,	a	day,—		Time	for	work	and						
m	:d	s₁	:—	d	:m	s	.s	:s	m	:d					
sleep	and	play;		Days	three	hundred	and	six - ty							
s	:—	d	:s₁	d	:m	s	:s₁	d	:—						
five,		Make	a	year	for	me	to	strive.							

DUTY'S CALL. B.

46. Key F. M. 100. *Round in three parts.*

d .d	:s_1 .s_1	d .d	:s_1 .s_1	m	:m	d	:—
Where the voice of		du - ty	calls us,	we	will	go,	

*

m .m	:d .d	m .m	:d .d	s	:s	m	:—
With a	cheerful	cour- age, on	to	meet	the	foe;	

s	:m	s	:m	d .d	:s_1 .s_1	d	:—
For -	ward!	for -	ward!	stead-i -	ly we	go.	

COME AND JOIN. R. Griffiths.

47. Key F. M. 84.

m .m	:d :m	s	:m :—	s .s	:m :d	s	:— :—
Come and join the		cho - rus;		Swell the tune - ful		throng;	

s_1 .s_1	:d :m	s	:s :—	m .d	:s :s	d	:— :—
Let us blend our		voi - ces		In de-lights of		song.	

LITTLE KINDNESSES. C.

48. Key D. M. 84.

s .m	:m .d	d	:s_1	d .s_1	:d .m	s	:—
1. Lit-tle words of		kind · ness,		Whispered soft and		low,	
2. Lit-tle deeds of		kind - ness,		Hear-ti - ly be-		stow'd	

s .m	:m .d	d .s_1	:d .m	s	:s	m	:—
With a thrill of		glad-ness To the		heart	they	go,	
Help a faint- ing		brother On life's		wea -	ry	road.	

s .m	:d^1 .s	s	:m	s .m	:d^1 .m	s	:—
Lighting up its		dark - ness		With a cheering		ray;	
Scat-ter, then, like		sun - beams,		Words and deeds of		love,	

s .m	:m .d	d .s_1	:d .m	s	:s	d	:—
Changing heav-y		sad - ness To the		light	of	day.	
And the Lord of		heav'n will Bless you		from	a -	bove.	

STAND FOR THE RIGHT.

B.

49. Key G. M. 100.

:s_1 . s_1	m	:d	:s_1	d	:—	:s_1 . s_1	m	:d	:s_1	d	:—
1. Let us	stand	for	the	right,		With our	face	to	the	light;	
2. Let us	ev -	er	be	true,		Whate'er	oth -	ers	may	do;	
3. Let us	al -	ways	be	kind;		Ev-er	keep	this	in	mind,—	

:m . m	s	:m	:m . m	s	:m	:d . d	m	:d	:s_1	d	:—
With a	will,	boys,	there's a	way,	boys,	And we'll	stand	for	the	right.	
With a	will,	boys,	there's a	way,	boys,	So we'll	ev -	er	be	true.	
With a	will,	boys,	there's a	way,	boys,	And we'll	al -	ways	be	kind.	

A MARCH.

C.

50. Key F. *In marching time.*

:s_1 . s_1	d	:d	.d	d	:m	.d	s	:s		s	:—
We will	march	in	a	row	and	our	trum -	pets		blow,—	

s	:s	.s	m	:d	.m	s	:s	.s	s	:s_1	. s_1	d	:m	.m
Ran	tan	ta	ra,	ran	tan	tan	tan	ta	ra,	Keeping	time	with our

d	:s_1	.d	m	:m		m	:—		d	:d	.d	s_1	:s_1	. s_1
feet	while our		drums	we		beat,—			Rum	dum	di	dum	dum	di

The End. *Softly.*

d	:d	.d	d	‖:	d	:	d	:	d	:d	
dum	dum	di	dum.		Left,		left,		step	to	-

d	:d	m	:	m	:	m	:m	
geth	- er,	Left,		left,		do	not	

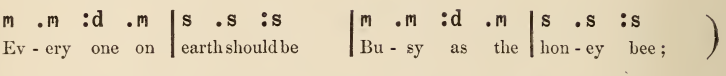
m	:m	s	:	s	:	s	:s	
fal	- ter,	Left,		left,		left,	right,	

D. C.

s	:s	s	:	m	:	d	:d	d	‖
left,	right,	March,		march,		on	we	go.	

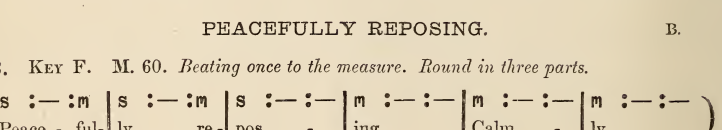
51. KEY G. M. 72. B.

52. KEY D. M. 100.



PEACEFULLY REPOSING. B.

53. KEY F. M. 60. *Beating once to the measure. Round in three parts.*



STUDIES IN RHYTHM.

WITH QUARTER-PULSES.

54. *First slowly, — then quickly.*

1	,1	.1	,1	:1		.1		1		.1		:1			
tră	-	fă	-	tĕ	-	fĕ	TAA	-	TAI	TRAA	-	TAI	TAA		

1	,1	.1	,1	:1		.1		1		.1		:1			

55.

1		.1		:1	,1	.1	,1	1		.1		:1	,1	.1	,1
TRAA	-	TAI		tă	-	fă	- tĕ - fĕ								

1		.1		:1	,1	.1	,1	1				:1			

56.

1	,1	.1	,1	:1				1	,1	.1	,1	:1			
tra	-	fa	-	te	-	fe	TAA								

1		.1		:1		.1		1	,1	.1	,1	:1			

57.

1	,1	.1	,1	:1	,1	.1	,1	1		.1		:1		.1	
tra	-	fa	-	te	-	fe	ta - fa - te - fe								

1	,1	.1	,1	:1	,1	.1	,1	1		.1		:1			

58.

1				:1				1	,1	.1	,1	:1		.1	

1				:1				1	,1	.1	,1	:1			

EXERCISES IN MELODY.

59. KEY D. M. 72.

(| d ,d .d ,d :m ,m .m ,m | s ,s .s ,s :m)

(| d' ,d' .d' ,d' :m ,m .m ,m | s ,s .s ,s :d ||

60. KEY G. M. 72.

(| m ,m .m ,m :s .m | d ,d .d ,d :m .d)

(| s_1 ,s_1 .s_1 ,s_1 :d,d.d,d | m ,m .d ,d :s | m ,m .m ,m :s .m)

(| d ,d .d ,d :m .d | s_1 ,s_1 .s_1 ,s_1 :d,d.d,d | m ,m .s ,s :d ||

61. KEY E. M. 72.

(| d .d :d ,d .d ,d | m .m :m ,m .m ,m)

(| s .s :s ,s .s ,s | m .d :s | s .s :s ,s .s ,s)

(| d' .d' :d',d'.d',d' | m .m :s ,s .s ,s | d .m :d ||

DON'T YOU HEAR US? C.

62. KEY C. M. 60.

(| d ,d .d ,d :m ,m .m ,m | d ,d .m ,m :s)
Don't you hear us com-ing, com-ing, com-ing right a - long,

(| m ,m .m ,m :s ,s .s ,s | m ,m .s ,s :d' ||
Keeping time to - geth-er with our mer-ry mer-ry song?

MERRILY WE PASS THE TIME. B.

63. Key F. M. 60.

d	,d	.d	,d	:s₁	.s₁	d	.m	:d							
Mer-ri	-	ly	we	pass	the	time	a	-	way;						
m	,m	.m	,m	:d	.d	m	.s	:m							
When our	work is	o	-	ver		then	we	play;							
s	,s	.s	,s	:s	.s	s	.m	:s							
Mer-ry	when the	sum	-	mer		breez	-	es	blow;						
m	,m	.m	,m	:m	.m	m	.d	:m							
Mer-ry	with old	win	-	ter's		ice	and	snow;							
d	,d	.d	,d	:m	.m	s	,s	.s	,s	:m					
Sing-ing	in	our	glad	-	ness,	Hap-py	all	the	day;—						
d	,d	.d	,d	:s₁	.s₁	d	.m	:d							
Mer-ri	-	ly	we	pass	the	time	a	-	way.						

THE LITTLE RIVER. B.

64. Key G. M. 60. *Round in three parts.*

s₁	.m	:s₁	.m	d	,d	.d	,d	:m	.d						
Rip	- pling,	purl	- ing,	gen	- tle	lit	- tle	riv	- er,						
*															
m	.s	:m	.s	m	,m	.m	,m	:s	.m						
Spark	- ling,	danc	- ing,	sing-ing	on	for	ev	-	er,						
d	,d	.d	,d	:d	,d	.d	,d	s₁	,s₁	.s₁	,s₁	:d			
Nev-er	stop-ping,	ev	- er	flow-ing	on	your	hap	- py	way.						

THE SLEIGH-BELLS. B.

65. KEY G. M. 100.

d .m :d .m	d .s$_1$:d	m .s :m .s	m .d :s
1.Jin-gle! jin - gle!	Up and down,	Sleighs are fly - ing	thro' the town.
2.Jin-gle! jin - gle!	Now we meet,	Fa - ces gay and	hors-es fleet;

d .s$_1$:m .d	s .d :m	d .d :m .d
Jin - gle! jin - gle!	Don't you hear,	Mer - ry sleigh-bells
And we laugh and	shout and sing	While the mer - ry

m .s :d	s ,s ,s .s :s ,s .s ,s	s ,s .s ,s :s
far and near.	Jing-a-ling-a-jing-a-ling-a-	jing-a-ling-a - ling,
sleigh-bells ring.		

s$_1$ .s$_1$:s$_1$ .s$_1$	s$_1$ .s$_1$:s$_1$	s ,s .s ,s :m .m
Hear the mer - ry	sleigh-bells ring,	Jing-a-ling-a - jing - jing,

s ,s .s ,s :m	d .d :m .d	m .s :d
jing-a - ling-a-ling,	Hear the mer - ry	sleigh-bells ring.

GOOD-BY, LITTLE BIRDIE. B.

66. KEY C. M. 100.

:d	d :m .s	d^1 :s	s :m .d
1.Good -	by, lit - tle	bir - die!	Fly to the
2.I'd	like to go	with you,	If I could

s :(s)	s :d^1 .d^1	m^1 .d^1 :s	m .m :s .s
sky,	Sing - ing and	sing - ing a	mer-ry good -
fly; It	must be so	beau-ti - ful	up in the

d	:‖:	s ,s .s ,s :s .d^1	s ,s .s ,s :s .d^1
by.		Tra la la la la,	Tra la la la la,
sky.			

s ,s .s ,s :s .d^1	m^1 :—	d^1 ,d^1 .d^1 ,d^1 :m^1 .d^1
Tra la la la la	la,	Tra la la la la

s ,s .s ,s :d^1 .s	m ,m .m ,m :s .m	d :— ‖
Tra la la la la,	Tra la la la la	la.

SECOND STEP.

CHORD EXERCISES.

67. KEY C.

(| d :m :s | d :m :s | s :t :r' | s :t :r' | d' :— :— ||

68. KEY C.

(| d .m :s .m | d .m :s .m | s .t :r' .t | s .t :r' .t | d' :— ||

69. KEY C.

(| d .s :m .s | m .s :d | s .r' :t .r' | t .r' :d' ||

70. KEY G.

(| d :s$_1$ | d :m | r :s$_1$ | t$_1$:r | d :— ||

71. KEY D.

(:d | m :d | s :m | d' :s | t :s | r' :t | d' ||

m'
r'
d'
TE
.
SOH
.
ME
RAY
DOH
t$_1$
.
s$_1$
.
m$_1$

EXERCISES IN MELODY.

TO ILLUSTRATE THE CHARACTER OF RAY.

72. KEY F. M. 120.

(| d .r :m | d .r :m | d .r .m .r | d .r :m)

(| m .r :d | m .r :d | m .r .d .s | m .r :d ||

73. KEY D. M. 120.

(| m .r :m | m .r :m | m .r :s .m | r .m :d ||

74. KEY G. M. 72.

(| d :s_1 :d | m :r :d | r :— :— | s :m :d | r :m :r | d :— :— ||

75. KEY G. M. 100.

(:s_1 | d :— :m | r :— :s | m :— :s_1 | d :— :m | r :— :s_1 | d :— ||

TO ILLUSTRATE THE CHARACTER OF TE.

76. KEY C. M. 60.

(| d :m | s :m | s :d^1 | t :— | d^1 :s | m :d | s :t | d^1 :— ||

77. KEY G. M. 84.

(| d .d :d | s_1 .s_1 :s_1 | d .d :d | t_1 :—)

(| d .d :d | s_1 .s_1 :s_1 | t_1 .t_1 :t_1 | d :— ||

78. KEY. D. M. 60.

(| d .t_1 :d .r | m .t_1 :d .r | d .t_1 :d .m | s .t_1 :d ||

TO ILLUSTRATE TE AND RAY.

79. KEY F.

(| d :t_1 .r | d :s_1 | m .d :r .t_1 | d :— ||

80. KEY C. M. 144. B.

(| d :m :s | d^1 :t :d^1 | r^1 :d^1 :t | d^1 :— :—)
Rock - ing a - way o'er the bil - lows so free,

(| m^1 :r^1 :d^1 | t :d^1 :r^1 | d^1 :s :m | d :— :— ||
Mer - ri - ly sing - ing, oh, hap - py are we!

81. Key G. M. 100.

:s₁	d	:m	:r	d	:t₁	:d	r	:t₁	:s₁	m	:—	
:t₁	d	:r	:m	r	:s	:s	s	:t₁	:r	d	:—	‖

82. Key G. *Round in two parts.* B.

d	:t₁	d	:s₁	d	.t₁	:d	.r	m	:—			
He	who	does	not	love		a		song,				
✻ m	:r	m	:s	m	.r	:d	.t₁	d	:—	‖		
Lacks	a	joy	his	whole		life		long.				

ONE THING AT A TIME. B.

83. Key E. M. 100.

d	:t₁	.d	r	:(r)	r	:d	.r	m	:(m)			
1.Work	while you		work,		Play	while you		play;				
2.All	that you		do,		Do	with your		might;				
3.Mo -	ments are		use -	less,	Tri -	fled a -		way;	So			
s	:m	.r	d	:m	.m	s	:m	.r	d	:—	‖	
That	is	the	way	To	be	hap -	py	and	gay.			
Things	done	by	halves	Are		nev -	er	done	right.			
work	while	you	work,	And		play	while	you	play.			

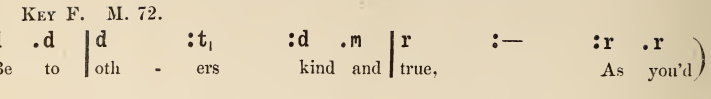
THE SNOW-BIRDS. B.

84. Key E-flat. M. 80.

m	.m	:s	.m	m	.r	:r	.d	r	.r	:d	.r	m	.s	:s	.m
1.See the	snowflakes			fall - ing,	fall - ing!			Hear the	lit -	tle		snow-birds	call-	ing!	
2.Breakfast must be				found, you know,				Somewhere in		the		glit - t'ring snow.			
m	.m	:s	.s	d	.m	:r	.r	d	.m	:r	.s	t₁	.r	:d	‖
Lit - tle	fel - lows			dress'd in	brown,			Hop-ping	gai - ly			up	and	down.	
Dain-ty	crumbs, so			nice and	sweet, Are			just what snowbirds				like	to	eat.	

BE TO OTHERS KIND AND TRUE. B.

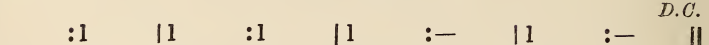
85. Key F. M. 72.



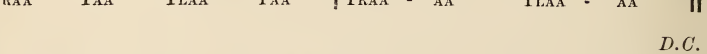
STUDIES IN RHYTHM.

FOUR PULSE MEASURE.

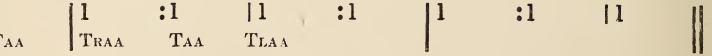
86. *D.C.*



87. *D.C.*

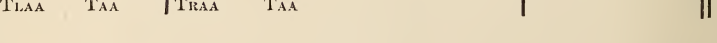


88. *D.C.*

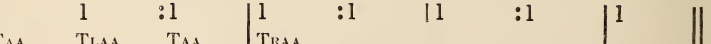


89. *D.C.*

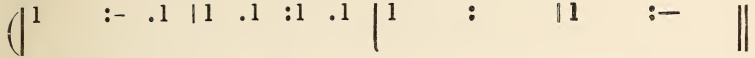
90. *D.C.*



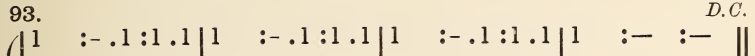
91. *D.C*



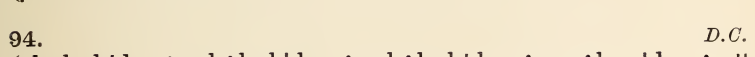
92. *D.C.*



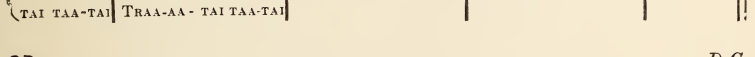
93. *D.C.*



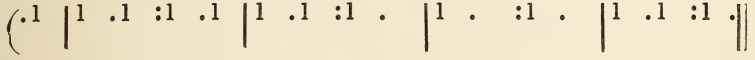
94. *D.C.*



95. *D.C.*



96. *D.C.*



THE LITTLE MOUSE. B.

97. KEY F. M. 144.

:s_1	s_1 :d	d :d	t_1 :r	r :r	m :m	d :m	
1. All	dress'd in	gray, a	lit - tle	mouse Has	made his	home with-	
2. But	why? a	qui - et	soul is	he, As	an - y -	one need	
3. Ah,	yes! but	when the	lights are	out, He	likes to	sly - ly	

r :t_1	s_1 :s_1	s_1 :d	d :d	t_1 :r	r :r		
in my	house; And	ev - 'ry	night and	ev - 'ry	morn, I		
wish to	see. My	home is	large, my	hearth is	wide, With		
peep a -	bout, And	help him -	self to	what he	sees, With-		

m :d	s :m	m :—	r :—	d :—	—		
say "I	wish that	mouse	were	gone!"			
room for	him and	me	be	side.			
out once	say - ing,	"If	you	please."			

NOW SING ALOUD. B.

98. KEY A. M. 96. *Round in two parts.*

(:s_1	|d	:–	.s_1	|m_1	:s_1	|d	:r	|m	)
Now	|sing		a -	|loud,	your	|voic	- es	|raise,	)
*									
(:r	|m	:–	.r	|d	:r	|d	:t_1	|d	‖
To	|join		the	|song	of	|grate	- ful	|praise.	‖

SEE IS A RICH AND RARE LAND.

J. S. CURWEN. From "The Blackbird."

99. KEY C. M. 160.

(:d	|d	:m	|s	:d^1	|s	:—	|m	:s	|s	:m	|r	:s	|m	:—	|d	:d	)
She	|is	a	rich	and	|rare		land,	She	|is	a	fresh	and	|fair		land,	An	)
(|d	:m	|s	:d^1	|s	:—	|m	:s	|s	:t	|r^1	:t	|d^1	:—	|—	:d.r	)
hon - or'd	and	a		|dear		land,	This	|hap -	py	land	of	|mine.			No	)
(|m	:s	|s	:m	|m	:—	|r	:d.r	|m	:s	|s	:m	|m	:—	|r	:d	)
men	than	hers	are	|brav	-	er;	My	|love	shall	nev -	er	|wav	-	er;	My	)
(|d	:m	|s	:d^1	|s	:—	|m	:s	|s	:s	|s	:s	|d^1	:—	|—	‖
life	I'd	give	to	|save		her,	This	|hap -	py	land	of	|mine.			‖

MORNING AND EVENING. B.

100. KEY F. M. 100.

(|d	:–.d	|d	:d	|m	:r	|r	:d	|r	:–.r	|r	:r	|d	:r	|m	:—	)
1. When the	ear -	ly		|morn	is	breaking		|In	the	east	with	|gold -	en	ray,								
2. When the	eve -	ning		|shades	are	steal - ing,		|And	the	light	fades	|from	the	west,								)
(|m	:–.m	|m	:m	|s	:m	|m	:r	|d	:–.m	|s	:m	|m	:r	|d	:—	‖
That's	the	time	to	|be	a -	wak - ing		|Songs	of	wel - come		|to	the	day.								
Let	a	grate -	ful	|hymn	be	peal - ing		|For	the	night	of	|qui -	et	rest.								‖

WINTER.

Words from the GERMAN. C.

101. KEY F. M. 160.

:s_1	s_1 :d	d :m	m :d	d :s_1	s_1 :d	d :m
1.Old	Win - ter is a		stur - dy one, And		last - ing stuff he's	
2.Of	flow'rs that bloom, or		birds that sing, Full		lit - tle cares or	
3.When	frost is split - ting		stone and wall, And		trees come crash - ing	

m :—	r :r	s :s	m :m	d :d	s_1 :s_1
made	of; His	flesh is	firm as	i - ron -	stone; There's
knows	he; He	hates the	fire, and	hates the	spring, And
af -	ter,— That	hates he	not, he	loves it	all,— Then

s_1 :t_1	t_1 :r	r :—	d :d	d :r	m :m
no - thing	he's a -	fraid	of. He	spreads his	coat up
all that's	warm and	co -	sy; But	when the	fox - es
bursts he	out in	laugh -	ter. His	home is	by the

t_1 :d	r :r	d :m	s :m	m :—	r :s_1
on the	heath, Nor	yet to	warm it	lin -	gers; He
bark a -	loud On	fro - zen	lake and	riv -	er, When
North Pole's	strand, Where	earth and	sea are	fro -	zen; His

s_1 :d	d :m	m :s	s :s	m :d	s_1 :t_1	r :—	d
scouts the	thought of	ach - ing	teeth, Or	chil - blains on	the	fin -	gers.
round the	fire the	peo - ple	crowd. And	rub their hands,	and	shiv -	er,
sum - mer -	house, we	un - der -	stand, In	Swit - zer -	land he's	cho -	sen.

MY MOTHER.

102. KEY G. M. 80. B.

:s$_1$ .s$_1$	s$_1$ .m :m .r	r .d :d .d	d .t$_1$:t$_1$ .t$_1$
When the	stars be - gin to	twin - kle, And the	dark - ness slow - ly
She	tells me pret - ty	sto - ries Of what	hap - pen'd long a -
t$_1$	:t$_1$ .t$_1$	d .d :d .d	m .r :r .m
falls,	When the	warm glow of the	fire - light Plays with
go;	She	sings her old songs	for me, In a
r .s$_1$:s$_1$ .s$_1$	s$_1$:s$_1$ .s$_1$	s$_1$ .m :m .m
shad - ows on the	walls,— I	climb in - to my
voice so sweet and	low; She's the	ve - ry dear - est
m .d :d .d	m .m :r .d	s :m .m
moth - er's lap, With	arms a - bout her	tight; And we
moth - er in	all the world, I	know; And she
s .m :m .d	d .t$_1$:t$_1$ .d	r .s$_1$:m .r	d
sit and talk to -	geth - er, Till A -	man - da brings the	light.
on - ly holds me	clos - er, When I	hug and tell her	so.

THE SEA-SHELL'S WHISPER.

C.

103. KEY C. M. 92.

:m .r	d :d .d	r :d .r	m :s	— :m .r
1. Well,	shell, and	what is the	mes - sage	You're
2. "I	whis - per of	beau - ti - ful	cav - erns,	All
3. "I	tell, too, of	won - der - ful	flow - ers,	That
4. Ah!	sweet is the	song you	mur - mur—	The
d :d .d	m :s .s	r :—	— :s .s	d^1 :t .r^1	d^1 :s .m
try - ing to whis - per to	me?	I	know very well you have
spark - ling with gleam of	pearls,	As	rays of light, full
deep in the o - cean	grow;	And an	e - cho I bring of the
song you bring up from the	sea;	And	so, lit - tle shell, I'll
d :t$_1$ .r	d :m	s :s .d^1	m .m :r	d :—	—
some - thing to tell— Some	tale of the bright blue	sea.
dear to the sight Of	you lit - tle earth - born	girls.
mu - sic they sing— The	wave - lets that rip-ple be -	low."
keep you to tell Full	of - ten your stories to	me.

WINTER JEWELS. B.

104. KEY G. M. 96. *Lightly.*

(.s_1	s_1 .d	:d .d	m .d	:s_1 .d	r .d	:r .s	m	:-	.s_1	)
A	mil - lion	lit - tle	diamonds	bright, Were	twinkling	in the	trees;		And	
(	s_1 .d	:d .d	m .d	:s_1 .s_1	t_1 .t_1	:t_1 .t_1	d	:-	.s_1	)
	all the	lit - tle	maid-ens	said,"A	jew - el,	if you	please!"		But	
(	m_1 .s_1	:s_1 .d	d .m	:m .m	m .m	:r .d	s	:-	.m	)
	while they	held their	hands out -	stretch'd To	catch the	diamonds	gay,		A	

Slower.

(	s .m	:s .m	s .m	:$\widehat{s}$ .d	m .d	:s_1 .s_1	d	:- .	‖
	mil - lion	lit - tle	sun-beams	came, And	stole them	all a -	way!		

LITTLE DANCING LEAVES. C.

105. KEY A. M. 108. *Playfully.*

(	s_1 .m	:r .d	s_1	:m_1	s_1 .m	:t_1 .d	)
	1.Lit - tle	danc - ing	leaves,		In the	gar - den	
	2.Lit - tle	danc - ing	leaves,		Ros - es	lean to	
	3.Lit - tle	danc - ing	leaves,		When thro'	pines and	
	4.Lit - tle	danc - ing	leaves,		Lov - ing	and ca -	
(	r	:s	s_1 .m	:r .d	t_1	:r	)
	bow -	er,	Which a -	mong you	grieves		
	kiss	you;	From the	cot - tage	eaves		
	birch -	es,	The great	storm - wind	tears,		
	ress -	ing,—	He most	joy re -	ceives		
(	r .d	:t_1 .r	t_1	:s_1	s_1 .s_1	:s_1 .t_1	)
	Not to	be a	flow -	er?	"Nev - er	one!" the	
	Nest - ling	birds would	miss	you;	We should	tire of	
	Your re -	treat he	search -	es,—	How he	makes the	
	Who be -	stows a	bless -	ing.	Dance, light	leaves, for	
(	r .r	:r	m .s	:r .s	d .d	:d	‖
	light leaves	say,	Danc - ing	in the	sun all	day.	
	blos - soms	so,	If you	all to	flow'rs should	grow!	
	tall trees	roar!	While you—	on - ly	dance the	more.	
	danc - ing	made,	While you	bless us	with your	shade!	

IMPROVE THE TIME. B

106. KEY F. M. 100.

d	:—	.d	d	.d	:t$_1$	.d	r	:s$_1$		:
Six	-	ty	sec -	onds	make a		min -	ute;		

r	:-	.r	r	.r	:d	.r	m	:d		:	m	:-	.m	m	.m	:r	.d
Use		them well, and		you	will		win	it:			Six	-	ty	min -		utes	make an

s	:—		:	s$_1$	:-	.d	m	.r	:d	.t$_1$	d	:—		:
hour;				Use		them	well	while	in	your	power.			

STUDIES IN RHYTHM.

SIX PULSE MEASURE.

107. M. 50,— then 100. *Beating twice to the measure.* *D.C.*

l	:l	:l	l	:l	:l	l	:l	:l	l	:—	:—
Traa -	tai -	tee	taa -	tai -	tee	traa -	tai -	tee	taa -	ai -	ee

108. M. 50, 75, & 100. *Beating twice.* *D.C.*

:l	l	:l	:l	l	:l	:l	l	:—	:l	l	:—
tee	traa -	tai -	tee	taa -	tai -	tee	traa -	ai -	tee	taa -	ai

109. M. 100. *Twice.* *D.C*

l	:—	:l	l	:—	:l	l	:—	:—	—	:—	:—
Traa -	ai -	tee	taa -	ai -	tee	Traa -	ai -	ee -	aa -	ai -	ee

110. M. 100. *Twice.* *D.C.*

:l	l	:—	:—	—	:l	:l	l	:—	:—	—	:—
tee	traa -	ai -	ee -	aa -	tai -	tee					

111. KEY D. M. 100. *Twice.* *D.C.*

d	:t$_1$	:d	r	:d	:r	m	:r	:d	s	:—	:—

m	:—	:—	s	:—	:—	r	:m	:r	d	:—	:—

THE LARK. B.

112. KEY. G. M. 72. *Beating twice.*

:s_1	d	:—	:m	s	:m	:d	t_1	:—	:r	s_1	:—	:s_1			
1.He	sings		his	song		of	glad	-		ness,		The			
2.Let	him		whose	heart		is	thank	-		ful,		Sing			

d	:—	:r	m	:r	:d	s	:—	:—	—	:—	:m	s	:—	:m	m	:r	:d
lit	-	tle	tune	-	ful	lark,					And	thanks	al	- way			for
praise		for	mer	-	cies	given,					And his	grate	-	ful lay			shall

s	:—	:m	m	:r	:d	m	:—	:d	t_1	:d	:r	d	:—	:—	—	:—	‖
each		new	day		From	dawn		he	gives		till	dark.					
soar		a	- way		With the	lark's		loud	song		to	heav'n.					

THE EVENING STAR.

A. L. COWLEY. From "The Blackbird."

113. KEY. D. M. 84. *Softly.*

m	:r	:m	s	:—	:m	d	:—	:r	m	:—	:—	s	:—	:s	
1.Peace	-	ful,	qui	-	et	eve	-	ning	star,			Calm	-	ly	
2.Peace	-	ful,	qui	-	et	lit	-	tle	child,			Look	-	ing	
d	:t_1	:d	m	:—	:d	d	:—	:t_1	d	:—	:—	t_1	:—	:t_1	

m	:—	:d	m	:—	:r	d	:—	:—	d^1	:t	:d^1	s	:—	:m	
shin	-	ing	from		a -	far;			Smil	-	ing	on		me	
up		with	eyes		so	mild;			As		I	spar	-	kle	
d	:—	:m	s	:—	:t_1	d	:—	:—	m	:r	:m	m	:—	:d	

m	:r	:m	s	:—	:—	d	:—	:d	d	:—	:d	m	:—	:r	
from		a -	bove,			Whis	-	per,	to		me	words		of	
up		a -	bove,			This		I	whis	-	per,	God		is	
d	:t_1	:d	t_1	:—	:—	m	:—	:m	m	:—	:m	s	:—	:t_1	

d	:—	:—	s	:—	:s	m	:—	:	m	:—	:—	r	:—	:—	d	:—	:—	‖
love,			words		of	love,			words			of			love.			
love,			God		is	love,			God			is			love.			
d	:—	:—	t_1	:—	:t_1	d	:—	:	d	:—	:—	t_1	:—	:—	d	:—	:—	

THE KATYDIDS. C.

114. KEY C. M. 96.

.m	s	.s	:s	.m	d'	.d'	:d'	.m	r	.m	:s	.m	r	:-	.
1.O	lit	- tle	noi	- sy	ka	- ty	- dids ! Each		tree	with	- in	the	glen		
2.I	ve	- ry	much	would	like	to	know, What		did	poor	Ka	- ty	do,		
.d	m	.m	:m	.d	m	.m	:m	.d	t_1	.d	:t_1	.d	t_1	:-	.

.m	s	.s	:s	.m	d'	.d'	:d'	.s	t	.r'	:t	.s	d'	:-	.
A	vil	- lage	is,	all	peo	- pled	by You		small	green	coat	- ed	men.		
That	you	should	quar	- rel	with	your	friends, A	-	bout	it	all	night	through.		
.d	m	.m	:m	.d	m	.m	:m	.m	r	.s	:s	.s	m	:-	.

.s	t	.d'	:r'	.s	d'	.r'	:m'	.s	d'	.s	:m	.d	s	:-	.
And	ve	- ry	plain	- ly	you	can	talk In		tones	both	grave	and	gay ;		
But	tho'	I	lis	- ten	ev	- 'ry	night, And		ques	- tion	all	I	may,		
.s	s	.s	:s	.s	m	.r	:d	.s	d'	.s	:m	.d	s	:-	.

.m	s	.s	:s	.m	d'	.d'	:d'	.s	m'	.d'	:r'	.t	d'	:-	.
But	"Ka	- ty	did	- 'nt,	Ka	- ty	did, " Is		all	you	ev	- er	say.		
Yet	"Ka	- ty	did	- 'nt,	Ka	- ty	did, " Is		all	you	ev	- er	say.		
.d	m	.m	:m	.d	m	.m	:m	.m	s	.m	:s	.s	m	:-	.

THE SNAIL. C.

115. KEY A. M. 120.

:s_1	s_1		:m_1	s_1		:d	.r	m		:d	r		:m	.r	
1.The	snail		he	lives		in	his	hard		round	house,		In	the	
2.The	snail		in	his		lit	- tle	house		doth	dwell,		From		
:m_1	m_1		:d_1	m_1		:m_1	.s_1	d		:m_1	s_1		:s_1	.s_1	

d	:t_1	.d	r	.r	:m	s_1	:—	—	:m	.m	s	:m	.r	d	:t_1	.d
orch	- ard,		un	- der	the	tree ;			Says		he, " I	have	but a			
week's	end	to	week's			end ;			You're at		home, Master	Snail,	that's			
m_1	:r_1	.d_1	t_2	.t_2	:d	s_1	:—	—	:d	.d	t_1	:t_1	.t_1	d	:s_1	.s_1

r	:d .r	| m	:s_1 . s_1	| d	:t_1 . d	| r	:m	| d	:—	| —	‖
sin - gle	room, But it's			large	e -	nough for			me."			
all	ve - ry	well, But you		nev -	er re -	ceive a			friend.			
s_1	:m_1 . r_1	| d_1	:s_1 . s_1	| m_1	:r_1 . d_1	| t_2	:s_1	| m_1	:—	| —	‖

GOOD-NIGHT. B.

116. Key A♭. M. 60. *Beating twice.*

:s_1	| s_1	:m	:m	| m	:—	:s_1	| s_1	:m	:m	| m	:—	:(m)	)
1.A	fair	lit -	tle	girl		sat	un -	der	a	tree,				
2.A	num -	ber	of	crows		came	o -	ver	her	head,				
3. The	hors	- -	es	neigh'd,		and the	ox	-	en	low'd,		The		
:m_1	| m_1	:s_1	:s_1	| s_1	:—	:m_1	| m_1	:s_1	:s_1	| s_1	:—	:(s_1)	)

m	:r	:r	| r	:m	:d	| t_1	:d	:r	| s_1	:—	:s_1	)
Sew - ing,	as	long	as	her		eyes		could	see;		Then				
Cry - ing	"Caw! Caw!" on			their		way		to	bed,		She				
sheep's	"Bleat! Bleat!"			came		o -	ver	the	road;		All				
s_1	:s_1	:s_1	| s_1	:s_1	:m_1	| s_1	:s_1	:s_1	| s_1	:—	:m_1	)

s_1	:m	:m	| m	:—	:d	| d	:t_1	:d	| r	:—	:(r)	)
smooth'd	her	work,			and	fold -	ed	it	right,			And			
said, as	she	watch'd			their	cu -	ri -	ous	flight,						
seem - ing	to	say,			with	qui -	et	de -	light,						
m_1	:s_1	:s_1	| s_1	:—	:m_1	| m_1	:r_1	:m_1	| s_1	:—	:(s_1)	)

m	:r	:d	| s	:—	:d	r	:—	:t_1	| d	:—	‖
said,		"Dear	work,		good -	night,		good - night!"			
"Lit -	tle	black	things,		good -	night,		good - night!"			
"Good lit	- tle	girl,			good -	night,		good - night!"			
s_1	:s_1	:d	| t_1	:—	:d	s_1	:—	:s_1	| m_1	:—	‖

FALLING ASLEEP. B.

117. Key F. *Beating twice. Slowly and softly.*

m :m :m | m :r :d	r :r :r | r :— :—	r :r :r | r :d :r
1.Ev'ning is fall - ing a -	sleep in the west,	Lull-ing the golden-brown
2.Now all the flow-ers have	gone to re - pose,	Clos'd are the sweet cups of
3.Sleep till the flow-ers shall	o - pen once more;	Sleep till the lark in the
d :d :d | d :t_1 :d	t_1 :t_1 :t_1 | t_1 :— :—	s_1 :s_1 :s_1 | s_1 :m_1 :s_1

m :m :m | m :— :—	m :m :m | s :s :s	r :r :r | m :— :—
meadows to rest:	Twinkle like dia-monds the	stars in the skies,
li - ly and rose;	Blossoms rock'd light-ly on	ev'ning's mild breeze,
morning shall soar;	Sleep till the morning sun	light-ing the skies,
d :d :d | d :— :—	d :d :d | t_1 :t_1 :t_1	t_1 :t_1 :t_1 | d :— :—

Very softly.

d :d :d | r :r :r	t_1 :t_1 :t_1 | d :— :—	s :— :— | m :— :—
Greeting the two lit - tle	slum ber-ing eyes.	Sweet - ly
Drow-si-ly, dream-i - ly	swinging the trees.	
Bids thee from sweet re-pose	joy - ful - ly rise.	
d :d :d | s_1 :s_1 :s_1	s_1 :s_1 :s_1 | m_1 :— :—	m :— :— | d :— :—

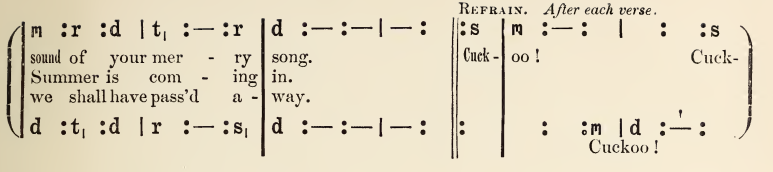
m :— :— | d :— :—	r :— :— | r :— :s	m :— :— | — :— :—
sleep,	sweet - ly	sleep!
s_1 :— :— | m_1 :— :—	s_1 :— :— | t_1 :— :—	d :— :— | — :— :—

THE CUCKOO. B.

118. Key G. M. 100. *Beating twice.*

:m	d :— :d | d :t_1 :d	r :— :— | s_1 :— :d	r :— :r | r :— :s_1
1.Cuck	-oo! I hear you	sing - ing In the	green - wood all day
2.A	mid all oth - er	voic - es, We	mark your mer - ry
3.You've	sung the same old	sto - ry Thro'	a - ges, as to-
:s_1	m_1 :— :m_1 | m_1 :r_1 :m_1	s_1 :— :— | s_1 :— :m_1	s_1 :— :s_1 | s_1 :— :s_1

m :— :— | — : :m	s :s :r | m :— :m	s :s :r | m :— :r
long, And	hearts beat high, and	bright is each eye, At the
din, As	on the bough you	tell us how The
day; You'll	sing it a - gain, in	sim - ple strain, When
d :— :— | — : :d	t_1 :t_1 :t_1 | d :— :d	t_1 :t_1 :t_1 | d :— :s_1

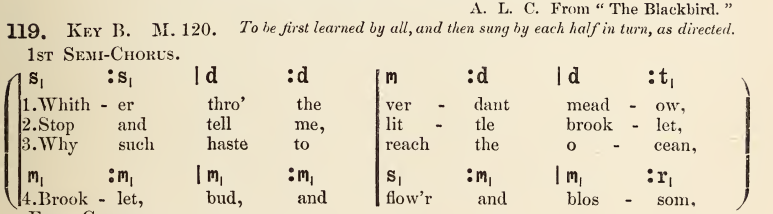


THE BROOKLET ON THE PLAIN.

A. L. C. From "The Blackbird."

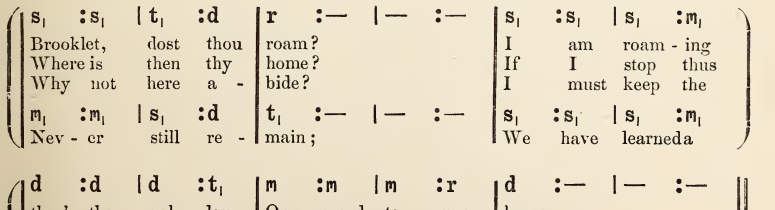
119. Key B. M. 120. *To be first learned by all, and then sung by each half in turn, as directed.*

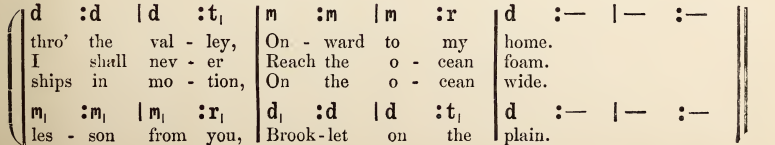
1st Semi-Chorus.



Full Chorus.

2nd Semi-Chorus.





THE MAIDEN AND THE BIRD.

B.

120. Key C. M. 120. *Lightly.*

s .s :m	s .s :m	s :r	r :—
1."Lit-tle bird!	lit - tle bird!	come to	me!
4."Lit-tle bird!	lit - tle bird!	who'll guide	thee
m .m :d	m .m :d	t_1 :t_1	t_1 :—

r :r .r	r :r	m .m :s	s :—	s .s :m	s :m .m
I have a	green cage	ready for	thee, —	Beauty-bright	flow'rs I'll
O - ver the	hills and	o - ver the	sea?	Foolish one!	come in the
t_1 :t_1 .t_1	t_1 :t_1	d .d :m	m :—	m .m :d	m :d .d

s :d^1	t :- .t	t :t .t	t .d^1 :r^1	s :t	d^1 :—
bring a -	new, And	fresh, ripe	cherries, all	wet with	dew."
house to	stay, For	I'm ver-y	sure you'll	lose your	way."
m :m	r :- .s	s :s .s	s .s :s	m :r	m :—

s :m .m	s :m .m	s :r	r :- .r
2."Thanks, lit - tle	maid - en, for	all thy	care,— But
3."Nay, lit - tle	dam - sel! a -	way I'll	fly To
5."No, lit - tle	maid - en!	God guides	me
m :d .d	m :d .d	t_1 :t_1	t_1 :- .t_1

r :r .r	r :r .r	m .m :s	s :s .s	s :m .m	s :m .m
I love	dear - ly the	clear, cool	air, And my	snug lit-tle	nest in the
green - er	fields and	warm - er	sky; When	Spring re -	turns with the
O - ver the	hills, and	o - ver the	sea; So	I will be	free as the
t_1 :t_1 .t_1	t_1 :t_1 .t_1	d .d :m	m :m .m	m :d .d	m :d .d

s .s :d^1	t :- .t	t .t :t	t .d^1 :r^1	s :t	d^1 :—
old oak -	tree."	"Lit-tle bird!	lit-tle bird!	stay with	me."
patter - ing	rain, You'll	hear my	mer - ry	song a -	gain."
rush - ing	air, And	sing of	sun - shine	ev - 'ry -	where.
m .m :m	r :- .s	s .s :s	s .s :s	m :r	m :—

END OF SECOND STEP.

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REQUIREMENTS OF THE JUNIOR CERTIFICATE

OF THE TONIC SOL-FA COLLEGE.

1. — Bring on separate slips of paper the names of three tunes, and Sol-fa from **memory**, while pointing it on the modulator, one of these tunes chosen by lot.

2. — Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any one of Nos. 1 to 9 of the Elementary Rhythms,* taken by lot. Two attempts allowed. The pupil may taa-tai the exercise in place of the first attempt.

3. — Sol-fa from the examiner's pointing on the modulator, a voluntary, moving at the rate of M. 60, and consisting of at least twenty-four tones, including leaps to any of the tones of the scale, but neither transition or the minor mode.

4. — Sol-fa at first sight, from the Tonic Sol-fa Notation, a phrase of eight tones, or else the air of a "single chant," which has no tones out of the common major scale, and no tones shorter than a pulse.

5. — The tones of the Doh chord being given by the examiner, **tell by ear the Sol-fa** name of any one tone of the scale sung to *laa*, or played upon some instrument.

* Elementary Rhythms are to be found in Book II.

REQUIREMENTS OF THE ELEMENTARY CERTIFICATE

OF THE TONIC SOL-FA COLLEGE.

1. — Bring on separate slips of paper the names of six tunes, and sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.

2. — Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Elementary Rhythms," from Nos. 7 to 26, taken by lot. Two attempts allowed. The pupil may Taa-tai each exercise in place of the first attempt.

3. — Sol-fa from the examiner's pointing on the modulator, a voluntary moving at the rate of M. 60, containing transitions of one remove.

4. — Pitch the key-tone by means of a given C, sol-fa not more than three times, and afterwards sing to words, or to the syllable *laa*, any "part" in a psalm or hymn-tune in Tonic Sol-fa notation, not seen before, but not necessarily containing any passages of transition, or of the minor mode, or any division of time less than a full pulse.

5. — The tones of a doh chord being given by the examiner, tell, by ear, the sol-fa names of any three tones of the scale sung to *laa*, or played upon some instrument. [Two attempts allowed, a different exercise being used in the second case.]

THE

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FOR SCHOOLS.

SERIES OF EXERCISES AND SONGS IN THE TONIC SOL-FA METHOD, PROGRESSIVELY ARRANGED IN STEPS; WITH A CORRESPONDING SUPPLEMENTAL COURSE IN THE STAFF NOTATION.

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PREFACE.

The Tonic Sol-fa Music Course is prepared especially for the use of Schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa Method.

Book II. contains exercises and songs in the Third Step. It introduces the fourth and sixth tones of the Scale, making with the Key-tone the Chord of the Subdominant. This completes the Diatonic Scale, and the exercises in melody become more varied and advanced in character. A number of Rounds are introduced, and these, with the Tuning Exercises, will prepare the way for singing the songs in two and three parts. The studies in Rhythm, which are more complex than in Book I., are suited to the capacity of the children in the Grammar Schools. The "Elementary Rhythms" are included in this book, as they furnish good practice, and are needed for the first two examinations of the Tonic Sol-Fa College.

In the preparation of this Course, the convenience of both teacher and scholars has been kept in view. For the latter, the instruction is embodied as far as possible in tuneful exercises and pleasant songs. To assist the teacher, a Manual has been prepared, containing directions how to present the musical exercises to the children.

The music is for the most part original, and has been composed for this course. The words are taken from various sources, and the authors thankfully acknowledge their indebtedness to the publishers from whose works they have made selections.

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THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

BOOK II.

THIRD STEP.

CHORD EXERCISES.

1. KEY C.

d :m :s | f :l :d' | s :t :r' | d' :— | — ||

2. KEY D.

d :m .d | f :l .f | s :t .s | d' :— ||

3. KEY G.

s_1 :m_1 .s_1 | l_1 :f_1 .l_1 | t_1 :s_1 .t_1 | d :— ||

4. KEY C.

d :s :m | f :d' :l | s :r' :t | d' :— :— ||

5. KEY F.

s :d :m | f :l_1 :d | r :s_1 :t_1 | d :— :— ||

6. KEY C.

d :m | s :m | f :l | d' :l | s :t | r' :t | d' :— | — :— ||

Ru, ru, ru, ru, etc.— *With smooth soft tone.*

Coo, coo, coo, coo, etc.— *With light staccato.*

7. KEY C.

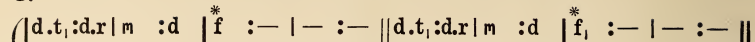
d :m .d | s :s | r' :t .s | d' :—)

t .r' :t .s | d' :m | f .l :s .m | d :— ||

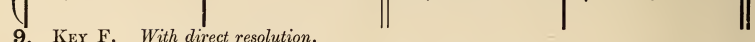
f'
m'
r'
d'
TE
LAH
SOH
FAH
ME
RAY
DOH
t_1
l_1
s_1
f_1
m_1

TO ILLUSTRATE THE CHARACTER OF FAH.

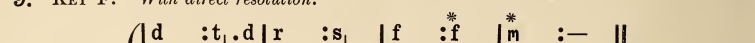
8. KEY F.



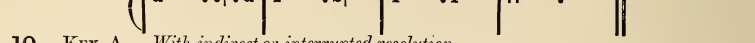
9. KEY F. *With direct resolution.*



10. KEY A. *With indirect or interrupted resolution.*

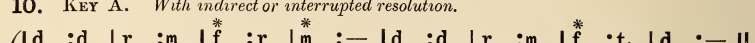


11. KEY C.

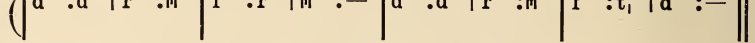


TO ILLUSTRATE THE CHARACTER OF LAH.

12. KEY E.

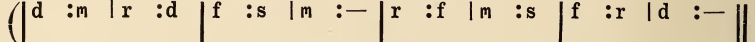


13. KEY C. *With downard and upward resolution.*



14. KEY F. *With interrupted resolution.*

15. KEY E-flat.

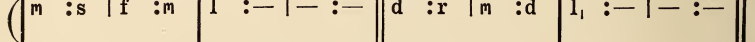


TUNING EXERCISES.

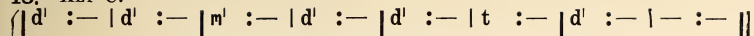
Let each exercise be repeated, changing parts.

16. KEY D.

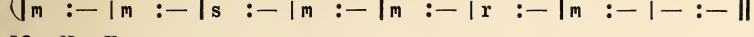
17. KEY F.



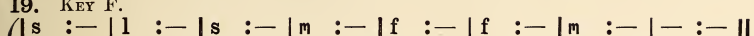
18. KEY C.



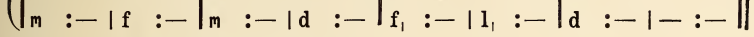
19. KEY F.



20. KEY F. *Contrary motion of parts.*



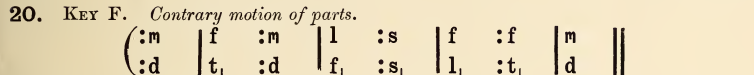
21. KEY F. *Independent motion of parts.— Fah dissonating against soh.*



FOLLOW ME.

B.

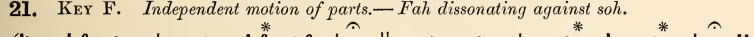
22. KEY G. *Slow,— then quicker. Interweaving of parts.*



LOVING HEARTS.

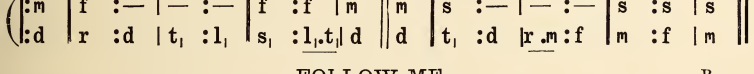
B.

23. KEY E. M. 100. *Round in two parts.*



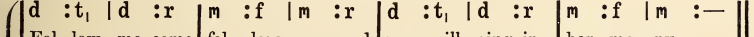
LABOR'S STRONG AND MERRY CHILDREN.

24. KEY F. *Round in two parts.* From "Standard Course."



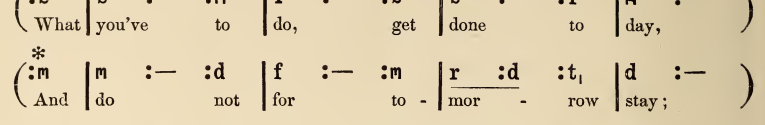
THE SCALE.

25. KEY C. *Round in two parts.*



WHAT YOU'VE TO DO.

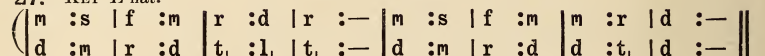
26. Key F. M. 120. *Round in three parts.*



TUNING EXERCISES.

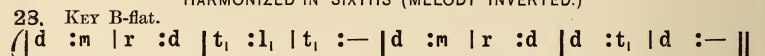
HARMONIZED IN THIRDS.

27. Key E-flat.



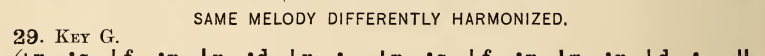
HARMONIZED IN SIXTHS (MELODY INVERTED.)

28. Key B-flat.



SAME MELODY DIFFERENTLY HARMONIZED.

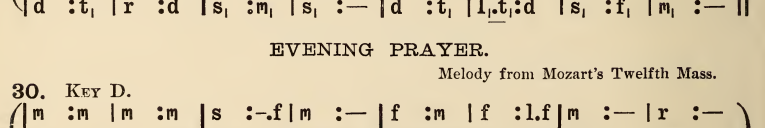
29. Key G.



EVENING PRAYER.

Melody from Mozart's Twelfth Mass.

30. Key D.



NOW THE SUN IS SINKING. B.

31. KEY E-flat. M. 84. *Softly.*

m :m	f :l	s :—	m :—	m :m	r :d	r :—	— :
1.Now the	sun is	sink -	ing	In the	gol - den	west;	
2.And the	mer - ry	stream -	let,	As it	runs a -	long,	
3.Cowslip,	dai - sy,	vio -	let,	In their	lit - tle	beds,	
4.There they'll	all, sweet	dar -	lings!	Lie in	hap - py	dreams,	
d :d	r :f	m :—	d :—	d :d	s_1 :l_1	t_1 :—	— :

r :r	m :m	s :—	f :—	m :f	m :r	d :—	— :
Birds and	bees and	chil -	dren	All have	gone to	rest;	
With a	voice of	sweet -	ness	Sings its	eve - ning	song.	
All a -	mong the	grass -	es,	Hide their	heav - y	heads;	
Till the	ro - sy	morn -	ing	Wakes them	with its	beams.	
t_1 :t_1	d :d	t_1 :—	r :—	d :r	d :t_1	d :—	— :

WORK WITH A WILL. C.

32. KEY D. M. 144. *Briskly.*

m :m	:m	m :l	:s	s :f	:f	f :—	:—	r :r	:r
1.Pull a -	way	cheer-i -	ly,	work with	a	will!		Day af -	ter
2.Work with	the	heart,	and	work with	the	brain,		Work with	the
3."Work while	you	work,	and	play while	you	play;		This is	the
d :d	:d	d :d	:m	m :r	:r	r :—	:—	t_1 :t_1	:t_1

r :s	:f	f :m	:m	m :—	:—	s :s	:s	s :d^1	:t
day ev -	'ry	task should	be	done.		I - dle -	ness	bring-eth	us
hands and	work	pa - tient-	ly	still;		Step af -	ter	step, we	shall
way to	be	cheer-ful	and	gay.		All that	you	do, learn	to
t_1 :t_1	:r	r :d	:d	d :—	:—	m :m	:m	m :m	:s

t :l	:l	l :—	:—	s :l	:s	d^1 :d^1	:m	s :f	:r	d :—	:—
trou-ble	and	ill;		La - bor	it -	self is	some	hap- pi -	ness	won.	
reach the	high	plain,—		Pull a -	way	cheeri -	ly,	work with	a	will.	
do with	your	might;		Things done	by	halves	are	nev - er	done	right."	
s :f	:f	f :—	:—	m :f	:m	m :m	:d	t_1 :t_1	:t_1	d :—	:—

KIND WORDS ARE BEST.

C.

33. KEY G. M. 100.

:s_1	m :m | f :r	m :d | r :s_1	d :r | m :f	s :— | —
1. Oh	speak kind words, my	boy and girl, As	thro' the world you	go;
2. Yes,	speak kind words, my	boy and girl; Per-	haps we may not	know
3. So	speak kind words, my	boy and girl; Too	brief is hu - man	life
:s_1	d :d | r :t_1	d :m_1 | s_1 :s_1	m_1 :f_1 | s_1 :l_1	t_1 :— | —

:f	m :m | f :r	m :d | r :s_1	l_1 :d | t_1 :r	d :— | —
Let	kind-ly deeds be -	side your path Like	flow'rs of beau-ty	grow.
The	good our lov - ing	words may do To	those who need them	so.
To	waste the hours, as	they go by, In	dis - cord and in	strife.
:t_1	d :d | r :t_1	d :m_1 | s_1 :m_1	f_1 :l_1 | s_1 :f_1	m_1 :— | —

:s_1	l_1 :t_1 | d :r	m :m | m :l_1	t_1 :d | r :m	f :— | —
The	fra - grance of a	lov - ing word Will	lin - ger in the	heart,
But	God will know, and	sure-ly He, In	His good time and	way,
Give	one and all a	lov - ing word, Just	put them to the	test,
:m_1	f_1 :s_1 | l_1 :t_1	d :d | d :l_1	s_1 :l_1 | t_1 :d	r :— | —

:f	m :m | f :r	m :d | r :m	s :f | m :r	d :— | —
As	sweetness haunts the	flow'rs we prize. When	sum-mer days de -	part.
The	giv - er of a	help- ful word Will	roy - al - ly re -	pay.
And	you will find, in	ev - 'ry place Kind	words are sure - ly	best
:t_1	d :s_1 | l_1 :t_1	d :m_1 | s_1 :d	m :r | d :t_1	d :— | —

EMMA J. BARNES.

EVERY DAY.

C.

34. KEY A. M. 72.

m .d :d :s_1	t_1 .d :r :r	f .r :r :t_1	d .r :m :—
1. Little rills make	wider stream-lets;	Streamlets swell the	riv-er's flow;
2. Life is made of	smallest frag-ments,	Shade and sun - shine,	work and play,
s_1 .m_1 :m_1 :m_1	r_1 .m_1 :f_1 :f_1	l_1 .f_1 :f_1 :f_1	m_1 .f_1 :s_1 :—

m .d :d :s_1	t_1 .d :r :f	m .m :f :r	r .d :d :—
Rivers join the	ocean bil - lows,	Onward, on - ward	as they go.
So may we, with	greatest pro - fit,	Learn a lit - tle	ev-'ry day.
s_1 .m_1 :m_1 :m_1	r_1 .m_1 :f_1 :l_1	s_1 .s_1 :l_1 :f_1	f_1 .m_1 :m_1 :—

CLOCKS AND WATCHES.

Arranged from the GERMAN.

35. KEY F. *Round in three parts.*

d	:d	d .d :d .d	r	:s,	r	:s,
The	great	stee - ple - clock says	tick,	tock,	tick	tock,

*

m	.m :m .m	m	:m	f .f :r .r	f .f :r .r
While the man- tel		clocks	say	tick tack, tick tack,	tick tack, tick tack,

s	.s :s .s	s	.s :s .s	$t_{,}t_{,}.t_{,}t_{,}:t_{,}t_{,}.t_{,}t_{,}$	$t_{,}t_{,}.t_{,}t_{,}:t_{,}$.
And the lit - tle		watches	all say,	tick-e tack-e tick-e tack-e	tick-e tack-e tick.

STUDIES IN RHYTHM.

36. *Slowly,— and quickly.*

l	.l ,l :l	.l ,l	l	.l ,l :l	l	.,l :l	.,l	l	.,l :l
TRAA-te-fe	TAA-te-fe		TRAA-te-fe	TAA	TRAA-e- fe	TAA-e- fe		TRAA-e - fe	TAA.

1. KEY D. *Tune Forms.*

d	.d ,r :m	.m ,f	s	.s ,l :s	d	.,r :m	.,f	s	.,l :s

2. KEY D.

s	.s ,m :f	.f ,r	m	.m ,d :r	s	.,m :f	.,r	m	.,d :r

3. KEY A.

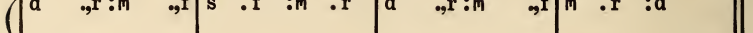
$s_{,}$	$.s_{,}l_{,}:t_{,}$	$.t_{,}d$	r	.r ,m :f	$s_{,}$	$.,l_{,}:t_{,}$	.,d	r	.,m :f

4. KEY A.

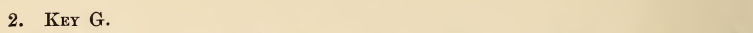
m	.m , r:d	.d ,$t_{,}$	$l_{,}$	$.l_{,}t_{,}:d$	m	.,r :d	.,$t_{,}$	$l_{,}$	.,$t_{,}$:d

37. *Slowly,— and quickly.*

1. KEY C.



2. KEY G.

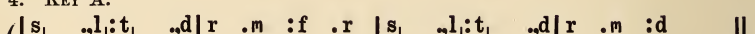


3. KEY D.

4. KEY A.

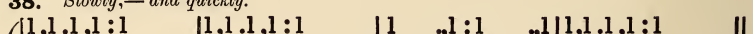
38. *Slowly,— and quickly.*

1. KEY C.



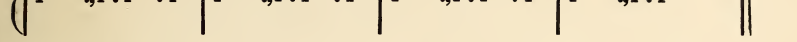
2. KEY F.

3. KEY C.



4. KEY G.

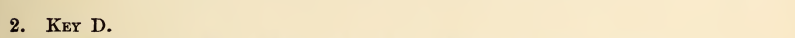
39. *Slowly,— and quickly.*



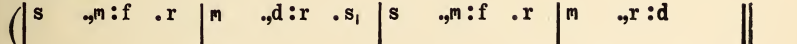
1. KEY G.

2. KEY D.

3. KEY D.



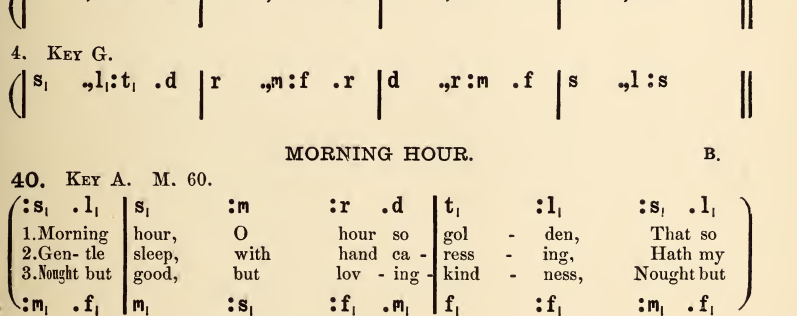
4. KEY G.



MORNING HOUR.

B.

40. KEY A. M. 60.



BY AND BY. C.

41. Key B-flat. M. 90.

:m₁ .f₁	s₁ .s₁ :s₁ .s₁	s₁ .s₁ :d .r	m .d :d .l₁	s₁
1.There's a	lit - tle mis-chief	mak-er that is	steal-ing half our	bliss,
2.He is	sit - ting by your	hearthstone, with his	sly be - witch-ing	glance;
3.When the	call of du - ty	haunts us, and the	pres-ent seems to	be
4."By and	by," the wind is	sigh-ing; "By and	by," the heart re-	plies;
:d₁ .r₁	m₁ .m₁ :m₁ .m₁	m₁ .m₁ :m₁ .f₁	s₁ .m₁ :l₁ .f₁	m₁
:m₁ .f₁	s₁ .s₁ :s₁ .s₁	l₁ .s₁ :s₁ .s₁	l₁ .s₁ :f₁ .m₁	r₁
Sketching	pict - ures in a	dreamland that are	nev - er seen in	this —
Whisp'ring	of the com - ing	mor - row, as the	so - cial hours ad-	vance;
All the	time that ev - er	mor - tals snatch from	dark e - ter - ni	ty,
But the	phan-tom just a -	bove us ere we	grasp it ev - er	flies.
:d₁ .r₁	m₁ .m₁ :m₁ .m₁	f₁ .m₁ :m₁ .m₁	f₁ .m₁ :r₁ .d₁	t₂
:r₁ .r₁	m₁ .m₁ :m₁ .m₁	f₁ .f₁ :f₁ .f₁	s₁ .s₁ :s₁ .s₁	l₁
Dash-ing	from our lives the	pleas-ures of the	pres-ent while we	sigh:
Loit-'ring	'mid our calm re -	flec - tions, hid - ing	forms of beau -ty	nigh;
Then a	fai - ry hand seems	paint-ing pict- ures	on a paint-ed	sky;
List not	to the i - dle	charm-er, scorn the	ve - ry spe- cious	lie;
:t₂ .t₂	d₁ .d₁ :d₁ .d₁	r₁ .r₁ :r₁ .r₁	m₁ .m₁ :m₁ .m₁	f₁
:l₁ .l₁	t₁ .t₁ :t₁ .t₁	d .d :d .d	r .r :d .t₁	d
You may	know that mis-chief-	mak-er, for his	name is By - and-	By.
He's a	smooth de - ceit - ful	fel - low, this en -	chant-er By - and-	By.
For a	cun - ning lit - tle	ar - tist is this	fai - ry, By - and-	By.
Oh, do	not be - lieve or	trust in that de -	ceiv- er, By - and-	By.
:f₁ .f₁	r₁ .r₁ :r₁ .r₁	m₁ .m₁ :m₁ .m₁	f₁ .f₁ :m₁ .r₁	m₁

ANGRY WORDS. B.

42. Key E-flat. M. 72. *Thoughtfully.*

:s .l	s :m	:f .s	f :r	:m .f	m :d	:s .m	r :—
1.Angry	words too	oft are	spok - en,	In a	rash and thoughtless	hour,	
2.Angry	words too	oft are	spok - en,	Ev-il	thougths by them are	stirr'd;	
3.Angry	words, oh,	let them	nev - er	From the	tongue un - bridled	slip;	
:m .f	m :d	:r .m	r :t₁	:d .r	d :d	:t₁ .d	s₁ :—

:m . f	s :m	:f . s	l :d'	t . l	s :d	:m . r	d :—
Brightest	links of	life are	bro - ken	By their	false and	ev - il	pow'r.
Brightest	links in	life are	bro - ken	By a	sin - gle	an-gry	word.
Maya	gen - tle	spir it	ev - er	Check them,	ere they	soil the	lip.
:d . r	m :d	:r . m	f :m	:r . d	t_1 :d	:d . t_1	d :—

VOICE EXERCISES.

43. KEYS G, F, and A.

1. Sing smoothly between the rounded lips. 2. Tones lightly detached (Staccato.) 3. Clear and forward. 4. Mouth opened easily, and tones connected.

† Observe the breathing places.

d	:d	d	:— †	m	:m	m	:— †	s	:s	s	:— †
1.Ru,	ru,	ru, etc.									
2.Coo,	coo,	coo, etc.									
3.Ne,	ne,	ne, etc.									
4.La,	la,	la, etc.									

s . f	:m . r	d . r	:m . f †	s . f	:m . r	d	:—				

44. KEY G. M. 80,—100,—and 120.

1. Legato, (smoothly gliding from tone to tone.) 2. Staccato, (in a detached manner.)

d	:m	s	:m †	s . f	:m . r	m	:d †	s . f	:m . s	f . m	:r . f †	m . r	:d . t_1	d	:—
1.La,	la,	la,	la,	etc.											
2.A,	a,	a,	a,	etc.											

WHO COMES LAUGHING.

From "Standard Course."

45. KEY E. M. 72. *Afterwards quicker. Round in three parts.*

d	:d	r	:r	m	:m	f	:f	s	:d'	s	:m
Who	comes	laugh -	ing,	laugh -	ing,	laugh -	ing,	Who	comes	laugh -	ing

r	:d . r	m	:—	* m	:m	f	:f	ṡ . ṡ	:ṡ . ṡ	ṡ . ḟ	:ṁ . ṙ
here	a -	main?		We	come	laugh -	ing,	Ha, ha,	ha, ha,	ha, ha,	ha, ha,

d	:s	m	:d	s_1	:s_1	d	:—	ṡ . ṡ	:ṡ . ṡ	ṡ . ḟ	:ṁ . ṙ
We	come	laugh -	ing	here	a -	main.		Ha, ha,	ha, ha,	ha, ha,	ha, ha,

D.C.

ḋ . ḋ	:ḋ . ḋ	ṙ . ṙ	:ṙ . ṙ	ṁ . ṁ	:ṁ . ṁ	ṡ . ṡ	:ṡ . ṡ	ṡ . ḟ	:ṁ . ṙ	d	:—
ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha, ha,	ha.	

FROGS AT SCHOOL. C.

46. Key G. M. 96.

d .d :r .r | m .m :f	m .m :r .d | d .t₁ :l₁ .s₁
1.Twenty frog-gies went to school,	Down be-side a rush-y pool;
2.Master Bull-frog grave and stern,	Call'd the class-es in their turn;
3.Twenty frog-gies grew up fast,	Bull-frogs they be-came at last;
m₁ .m₁ :s₁ .s₁ | d .d :r	d .d :s₁ .m₁ | l₁ .s₁ :f₁ .m₁
d .d :r .r | m .m :f	m .m :r .d | d .t₁ :d
Twenty lit-tle coats of green,	Twenty vests all white and clean.
Taught them how to no-bly strive,	Like-wise how to leap and dive;
Not one dunce a-mong the lot;	Not one les-son they for-got;
m₁ .m₁ :s₁ .s₁ | d .d :r	d .d :s₁ .m₁ | m₁ .r₁ :m₁
t₁ .d :r .r | d .r :m	r .m :f .f | m .f :s .f
"We must be in time," said they;	"First we stud-y, then we play,
From his seat up-on the log,	Show'd them how to say "Ker-Chog!"
Pol-ished in a high de-gree,	As each frog-gy ought to be;
r₁ .m₁ :f₁ .f₁ | m₁ .f₁ :s₁	f₁ .s₁ :l₁ .l₁ | s₁ .l₁ :t₁
m .m :r .r | d .d :t₁	l₁ .l₁ :s₁ .d | d .t₁ :d
That is how we keep the rule,	When we frog-gies go to school."
Al-so how to dodge a blow	From the sticks which bad boys throw.
Now they sit on oth-er logs	Teaching oth-er lit-tle frogs.
d .d :s₁ .s₁ | l₁ .l₁ :m₁	f₁ .f₁ :m₁ .m₁ | m₁ .r₁ :m₁

George Cooper.

THE BOY THAT LAUGHS. C.

47. Key F. *Lively.*

.s₁,d	m .r,m :d .s₁	d .m :s .,s	f .s,f :m .f,m	r :- .m,f
1.I	know a fun-ny	lit-tle boy, The	hap-piest ev-er	born, His
2.I	saw him tum-ble	on his nose, And	waited for a	groan; But
3.There's	sunshine in each	word he speaks; His	laugh is something	grand; Its
4.No	matter how the	day may go, You	can-not make him	cry; He's
.m₁	s₁ .s₁ :m₁ .m₁	m₁ .d :t₁ .,t₁	r .t₁ :d .l₁	t₁ :- .d,r
s .s :f .f	m,f .s,l :s .f	m .d :r .t₁	d :- .d	
face is like a	beam of joy, Al-	though his clothes are	torn. Ha!	
how he laugh'd! do	you sup-pose He	struck his fun-ny	bone? Ha!	
rip-ples o-ver-	run his cheeks, Like	waves on snow-y	sand. Ha!	
worth a doz-en	boys I know, Who	pout, and mope, and	sigh. Ha!	
m .m :r .r	d,r .m,f :m .r	d .m₁ :f₁ .s₁	m₁ :- .l₁	

t_1	.d	:r	.d	t_1	.d	:r	.f	m	.d	:r	.t_1	d	:-	.	‖
ha!	ha!	ha!	ho!	ho!	ho!	ho!	Al-	though his		clothes are		torn.			
ha!	ha!	ha!	ho!	ho!	ho!	ho!	He	struck his		fun - ny		bone.			
ha!	ha!	ha!	ho!	ho!	ho!	ho!	Like	waves on		snow-y		sand.			
ha!	ha!	ha!	ho!	ho!	ho!	ho!	They	pout, and		mope, and		sigh.			
s_1	.l_1	:t_1	.d	r	.d	:t_1	.d	d	:m_1	:f_1	.s_1	m_1	:-	.	‖

STUDIES IN RHYTHM.

THIRDS.

48. *Slowly,—and quickly.*

l	ˌl	ˌl	:l	l	ˌl	ˌl	:l	l	:l	l	ˌl	ˌl	:l	‖
Traa-tai-tee		Taa		taa-tai-tee		Taa									

1. Key G.

d	ˌr	ˌm	:d	r	ˌm	ˌf	:r	m	:s	f	ˌm	ˌr	:d	‖

2. Key C.

s	ˌl	ˌs	:d^1	f	ˌm	ˌf	:t	d^1	:d	r	ˌm	ˌr	:d	‖

49. *Slowly,— and quickly.*

l	ˌ-	ˌl	:l	ˌ-	ˌl	l	ˌ-	ˌl	:l	l	:l	l	ˌ-	ˌl	:l	‖
Traa-ai - tee				taa-ai - tee											

1. Key G.

d	ˌ-	ˌr	:m	ˌ-	ˌf	s	ˌ-	ˌl	:s	f	:r	m	ˌ-	ˌr	:d	‖

2. Key F.

s	ˌ-	ˌm	:f	ˌ-	ˌr	m	ˌ-	ˌd	:r	m	:s	f	ˌ-	ˌt_1	:d	‖

50. *Slowly,— and quickly.*

l	ˌl	ˌl	:l	.l	l	ˌl	ˌl	:l	.l	l	:-	ˌl	ˌl	l	.l	:l	‖
										Traa -		aa -		tai-tee			

1. Key E.

m	ˌr	ˌd	:r	.s_1	f	ˌm	ˌr	:m	.d	s	:-	ˌl	ˌs	f	.r	:d	‖

2. Key A.

s_1	ˌl_1	ˌs_1	:m	.d	l_1	ˌt_1	ˌl_1	:f	.r	s_1	:-	ˌl_1	ˌt_1	d	.r	:m	‖

WELCOME TO MAY.

51. KEY F. *Round in two parts.*

d	:-.r	m	:m	f.m	:r.d	r	:—	t$_1$	:-.d	r	:r	m.r	:d.t$_1$	d	:—
Gone	is	win - ter,		cold	and	gray;		Wel-come,	welcome,			love - ly		May!	

*

m	:-.f	s	:s	l.s	:f.m	f	:—	r	:-.m	f	:f	s.f	:m.r	m	:—
Hill	and	val - ley		join	their	voice,		At	her	com-ing		to	re -	joice;	

TRY, TRY AGAIN.

SCOTCH AIR.

52. KEY G. M. 100.

s$_1$	.d	:t$_1$	.d	r	.m	:t$_1$		d		:r		m	.d	:d	
1. Here's a		les - son		all	should	heed,		Try,		try,		try,	a -	gain;	
2. Twice or		thrice tho'		you	should	fail,		Try,		try,		try,	a -	gain;	
3. Let the		thing be		e'er	so	hard,		Try,		try,		try,	a -	gain;	
m$_1$	.m$_1$	:f$_1$	.m$_1$	s$_1$	.s$_1$	:s$_1$		m$_1$		:f$_1$		s$_1$	.m$_1$	:m$_1$	

s$_1$	.d	:t$_1$	.d	r	.m	:t$_1$		d	:r		m	.d	:d		
If at	first	you don't	suc-ceed,					Try,	try,		try a -	gain;			
If at	last	you would	prevail,					Try,	try,		try a -	gain;			
Time will	surely	bring	reward,					Try,	try,		try a -	gain;			
m$_1$	.m$_1$	:f$_1$	.m$_1$	s$_1$	.s$_1$	:s$_1$		m$_1$	:f$_1$		s$_1$	.m$_1$	:m$_1$		

m	.s	:s	.m	f	.f	:f									
Let your	courage	well	ap-pear;												
When you	strive,	there's	no	disgrace,											
That which	other	folks	can	do,											
d	.m	:m	.d	r	.d	:t$_1$									

f	.m	:r	.d	t$_1$	.l$_1$	:s$_1$		s	.m	:f	.r	m	.d	:r	
If	you	on-ly	per-se-	vere,				You will	conquer,	never	fear;				
Tho' you	fail	to	win the	race;				Bravely,	then,	in	such a	case,			
Why, with	pa-tience,	may	not	you?				Why, with	patience,	may	not	you?			
t$_1$	.d	:r	.d	t$_1$	.l$_1$	:s$_1$		m	.d	:r	.t$_1$	d	.m$_1$	:s$_1$	

d		:r		m	.d	:d									
Try,		try,		try	a-gain.										
Try,		try,		try	a-gain.										
Try,		try,		try	a-gain.										
m$_1$		:f$_1$		s$_1$	.m$_1$	:m$_1$									

LEARN YOUR LESSON.

B.

53. KEY F. M. 72. *Beating twice.*

:s$_1$	d	:d	:d	d	:r	:m		r	:s$_1$	:s$_1$		s$_1$	:—		
1. You'll	not	learn	your	les -	son	by		cry -	ing	my		man,			
2. If	you	like	your	les -	son,	it's		sure	to	like		you;			
3. You'll	cry	till	you	make	your	- self		stu -	pid	and		blind,			
:s$_1$	m$_1$	:m$_1$	:m$_1$	m$_1$	:s$_1$	:d		s$_1$	:s$_1$	:s$_1$		s$_1$	:—		

:d | r :r :r | r :s :f | f :m :m | m :—
You'll ne - ver come at it by cry - ing my man;
The words then so glib - ly would jump in - to view,
And then not a word can you keep in your mind;
:m$_1$ | s$_1$:s$_1$:s$_1$ | t$_1$:t$_1$ | t$_1$ | d :d :d | d :—

:s | s :m :s | l :— :s | s :f :m | f :—
Not a word can you spy for the tear in your eye;
Each one to its place all the oth - ers would chase,
But cheer up your heart, and you'll soon have your part,
:m | m :d :m | f :— :m | m :r :d | t$_1$:—

:r | m :f :m | r :d :r | d :d :d | d :—
Then set your heart to it, for sure - ly you can.
Till the lad - die would won - der how clev - er he grew!
For all things grow ea - sy when bairns are in - clin'd.
:t$_1$ | d :r :d | s$_1$:l$_1$:t$_1$ | d :d :d | d :—

WILLIAM MILLER.

O COME WITH ME.

GERMAN.

54. KEY G. M. 120.

:s$_1$ | d :— | t$_1$:r | d :— | :s$_1$ | m :— | r :f | m :— |
1.O come with me when winds blow free,
2.O haste and come with me to roam;
:s$_1$ | d :— | t$_1$:r | d — | :s$_1$ | d :— | t$_1$:r | d :— |

:d.r | m :m | m :r.m | f :r | r :r.m | f :f | f :m.f | s :m | m
Where sunbeams shine se - rene and bright, And flow - ers glow in the soft sweet light,
See ev - 'ry spray up - on the bough With beck'ning fin - ger in - vites us now
:d.t$_1$ | d :d | d :t$_1$.d | r :s$_1$ | s$_1$:s$_1$.d | r :r | r :d.r | m :d | d

:s$_1$ | d :— | s$_1$:— | d :l | s :f | m :— | r :— | d :— | —
And birds sing blithe in green - wood tree.
In wood - land dells to make our home.
:s$_1$ | d :— | s$_1$:— | d :f | m :r | d :— | t$_1$:— | d :— | —

STUDIES IN RHYTHM.

TA-FA-TE-FE-TI-FI.

55. M. 60. *Beating twice.*

l .l : l .l : l .l	l : l : l	l .l : l .l : l .l	l : — : — ‖
tra-fa – te- fe – ti - fi	taa – tai – tee	tra-fa – te- fe – ti - fi	taa – ai – ee ‖

1. KEY F.

d .r : m .f : s .l	s : m : d	t_1 .d : r .m : f .s	m : — : — ‖

2. KEY D.

s .l : s .f : m .r	m : f : s	m .f : m .r : d .t_1	d : — : — ‖

56. M. 84. *Beating twice.*

l : l .l : l	l : - .l : l	l : - .l : l	l : — : ‖
traa – te - fe – tee	taa – e - fe – tee	traa – e - fe – tee	taa – ai – (*tee*) ‖

1. KEY F.

m : m .r : d	f : - .m : r	s : - .f : m	r : — : ‖

2. KEY A.

d : d .t_1 : d	r : - .d : r	m : - .f : r	d : — : ‖

57. M. 72. *Beating twice.*

:l .l	l : :l .l	l : :l .l	l : — :l .l	l : ‖
ti - fi	traa – (*tai*) – ti - fi	taa– (*tai*) – ti - fi	traa – ai – ti - fi	taa – (*tai*) ‖

1. KEY G.

:m .f	s : :f .m	f : :m .r	m : :r .d	r : ‖

2. KEY G.

:s .f	m : :f .m	r : :l .s	f : :m .r	d : ‖

SIR SPRING-TIME.

58. KEY F. M. 120. *Cheerfully.*

:d ,,m	s :s	s :d'	s ,,l:s ,,f	m :m	s :f	r :f	
1.Sir	Spring-time	came to	view the	land, A	youth of	prince-ly	
2.He	gaz'd a -	round him	as he	stood— On	vale and	wood-land	
3.His	breath per -	fum'd the	sof - ten'd	air, His	hands with	gifts ran	
4.The	fields are	soon with	beau- ty	clad, The	earth is	fill'd with	
:d	m :m	m :m	m ,,f:m ,,r	d :d	m :r	t, :r	

l :—	s :d ,,m	s :s	s :d'	s ,,l:s ,,f	m :m		
bear -	ing, Rich	pres - ents	hold - ing	in his	hand, Green		
hil -	ly; He	look'd up -	on the	leaf - less	wood, All		
o -	ver; He	brought the	birds, the	blos - soms	fair, Sweet		
trea -	sure; Spring	smiles to	see all	crea - tures	glad, And		
f :—	m :d	m :m	m :m	m ,,f:m ,,r	d :d		

s :f	r :t,	r :—	d :m	r :m	f :r		
robes of	vel - vet	wear -	ing; A	star - ry	light was		
des - o -	late and	chil -	ly; "Tis	here," said	he, "I'll		
li - lies,	scent - ed	clo -	ver; The	sun - shine	stream'd a -		
tri - umphs in	their	plea -	sure. We	hail thee,	no - ble,		
m :r	t, :s,	s, :—	d :d	t, :d	r :t,		

m ,,f :s ,,l	s :m	r :m	f :r	l :—	s :d ,,m		
in his	eye, His	eye, so	bright and	cheer -	ing; He		
make a	stay, And	change this	scene of	sor -	row; The		
round his	head, The	clouds and	winds were	scat -	ter'd; Where		
prince- ly	Spring, With	thank - ful	song we	hail	thee; May		
d ,,r :m ,,f	m :d	t, :d	r :t,	f :—	m :d		

s :s	s :d'	s ,,l:s ,,f	m :m	s :f	r :t,	r :—	d
rode up -	on a	but - ter -	fly, His	guards were	bees ca -	reer -	ing.
land-scape,	bleak and	bare to -	day, Shall	glow with	life to -	mor -	row."
si -	lence dwelt a -	mong the	dead, Gay	voi - ces	sang and	chat -	ter'd.
pass -ing	years fresh	vi - gor	bring, And	bless-ings	nev- er	fail	thee!
m :m	m :m	m ,,f:m ,,r	d :d	m :r	t, :s,	f, :—	m,

From Curwen's Code Music Drill.

THE GLEANER. C.

59. KEY C. M. 60. *Beating twice.*

:s	s	:-	.l	:s	| s	:d'	:r'	m'	:-	.d'	:l	| s	:—	
1.Be -	fore		the	bright	sun	ris	- es	o	-	ver	the	hill,			
2.She	nev	-	er	leaves	off	or	runs	out		of	her	place			
3."Poor	girl !		hard	at	work	in	the	heat		of	the	sun,			
4."Oh	no,		for	my	moth	- er	lies	ill		in	her	bed,			
5."Then	could		I	be	mer	- ry,	be	i	-	dle,	or	play,			
:m	m	:-	.f	:m	| m	:m	:f	s	:-	.m	:f	| m	:—	

:s .s	s	:-	.l	:t	| d'	:t	:d'	r'	:—		:—	| —		:	
In the	wheat	-	field	young	Ma	- ry	is	seen,							
To	play		or	to	i	- dle	and	chat,							
How	tir'd		and		warm	you	must	be !							
Too	fee	-	ble	to	spin	or	to	knit,							
While	they		are	so	hun	- gry	and	ill?							
:m .m	m	:-	.f	:f	| m	:r	:m	s	:—		:—	| —		:	

:s .s	m'	:-	.r'	:d'	| d'	:t	:l	s	:-	.l	:s	| m	:—		
Im -	pa	-	tient	her	lit	- tle	blue	a	-	pron	to	fill			
Ex -	cept		now	and	then	just	to	wipe		her	hot	face,			
Why	don't		you	leave	off	as	the	oth	-	ers	have	done,			
And my	dear		lit	- tle	bro	- thers	are	cry	-	ing	for	bread,			
Oh	no,		I	would	rath	- er	work	hard		all	the	day,			
:m .m	s	:-	.f	:m	| l	:s	:f	m	:-	.f	:m	| d	:—		

:s .s	l	:t	:d'	| r'	:l	:t	d'	:—		:—	| —		:		
With the	few	scat	- ter'd	ears	she	can	glean.								
And	fan	her	- self	with	her	broad	hat.								
And	sit	with	them	un	- der	the	tree?"								
And	yet	we	can't	give	them	a	bit.								
My	lit	- tle	blue	a	- pron	to	fill."								
:m .m	f	:r	:m	| f	:f	:f	m	:—		:—	| —		:	

THE HAPPY COTTAGER.

From Curwen's High School Vocalist.

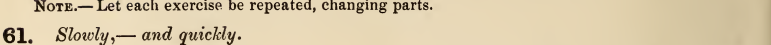
60. KEY C or B-flat. M. 160. *Beating six times.*

STUDIES IN RHYTHM.

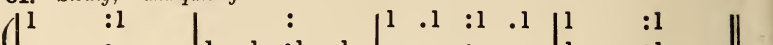
IN TWO PARTS WITH ACCOMPANYING SOLFEGGIOS.

NOTE.— Let each exercise be repeated, changing parts.

61. *Slowly,— and quickly.*



1. KEY F. *D.C.*

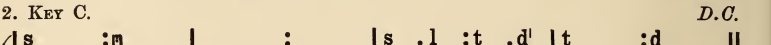


2. KEY C. *D.C.*

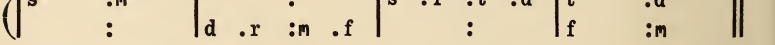
62. *Slowly,— and quickly.*

1. KEY C. *D.C.*

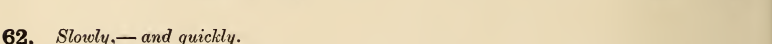
2. KEY G. *D.C.*



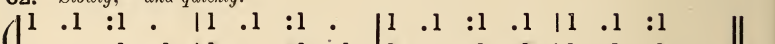
63. *Slowly,— and quickly.*



1. KEY G. *D.C.*

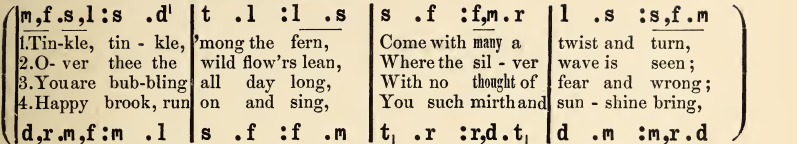


2. KEY C.



THE HAPPY BROOK. B

64. KEY C. *In a light dancing manner.*



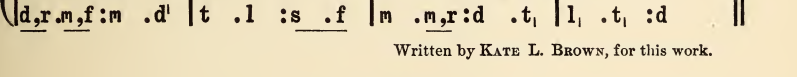
Written by KATE L. BROWN, for this work.

SOLFEGGIOS.

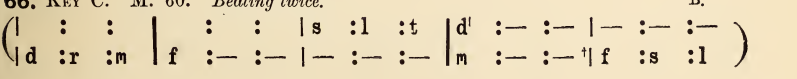
CANON FORM.

NOTE.— Observe the breathing places. B.

65. KEY B-flat. M. 84.

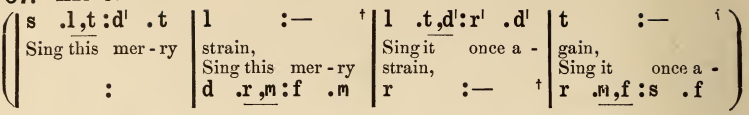


66. KEY C. M. 60. *Beating twice.* B.



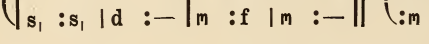
SING THIS MERRY STRAIN. B.

67. KEY C.

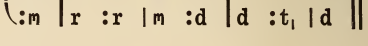


EXERCISES FOR THE STUDY OF DISSONANCES.

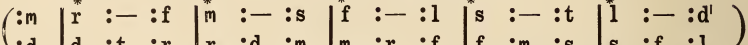
68. KEY F. *Fah against Soh.*

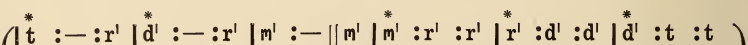


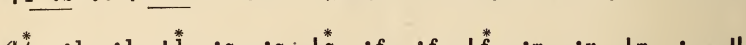
69. KEY D. *Doh against Ray.*



70. KEY C. SEQUENCE OF DISSONANCES.

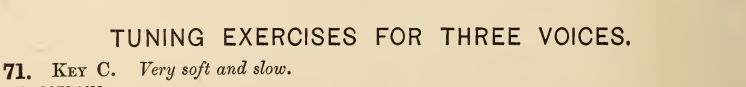






TUNING EXERCISES FOR THREE VOICES.

71. KEY C. *Very soft and slow.*



72. KEYS F, G, and A.

1st SOPRANO. m :m | s :m | r :— † | r :r | r :s | m :—
2nd SOPRANO. d :d | m :d | t_1 :— | t_1 :t_1 | t_1 :t_1 | d :—
CONTRALTO. d :d | d :d | s_1 :— | s_1 :s_1 | s_1 :s_1 | d :—
Hm . . .
La, la,

73. KEYS C and D. S. S. C.

d' :— | t :d' | d' :— | d' :— | d' :d' | d' :t | d' :—
s :— | s :s | l :— | s :— | l :s | l :s | m :—
m :— | r :m | f :— | m :— | f :m | f :s | d :—
Hm . . | . . .
La, | la,

WE MERRY MINSTRELS.

PURCELL.

74. KEY B-flat. *Round in three parts.*

1 d :d :d | t_1 :t_1 :t_1 | l_1 :l_1 :l_1 | s_1 :— :s_1
We mer - ry | min - strels soft | mu - sic en - | joy, For
2 m :m :m | r :r :r | d :d :d | t_1 :— | t_1
We sing so | blithe- ly, we | drive a - way | care, And
3 d :d . r :m . f | s :s_1 :s_1 | l_1 :l_1 . t_1 :d . r | m :— :m_1
Then hail, sweet | sci - ence! hail, | hail, heav'n- ly | sound! No

f_1 :f_1 :f_1 | m_1 :m_1 :m_1 | r_1 :r_1 :r_1 | d_1 :— :— | 2
mu - sic doth | mal - ice and | ha - tred de - | stroy.
l_1 :l_1 :l_1 | s_1 :s_1 :s_1 | f_1 :f_1 :f_1 | m_1 :— :— | 3
with our soft | har - mo - ny | ban - ish de - | spair.
f_1 :f_1 . s_1 :l_1 . t_1 | d :d_1 :d_1 | f_1 :r_1 :t_1 | d :— :— | 1
pleas - ure like | mu - sic on | earth can be | found.

ROAMING O'ER THE MEADOWS. CARL KELLER.

75. KEY F. *Round in three parts.*

1	s :s | m :m	f :f | r :—	m :m | d :d	r :r | t$_1$:—	2
	Roaming o'er the	mead-ows far,	Sing-ing gay - ly,	Tra la la,	
2	d.r:m.f | s :s	s.f :r.t$_1$ | s$_1$:—	s :s | m :m	f :f | r :—	3
	Tra la la la la,	tra la la la la!	Roaming o'er the	mead-ows far,	
3	m :m | d :d	r :r | t$_1$:—	d.r :m.f | s :s	s.f :r. t$_1$ | s$_1$:—	1
	Sing- ing gay - ly	tra la la!	Tra la la la la	tra la la la la!	

Coda (to be sung at the close).

m :s | f :r	m :s | f :r	m : | s :-.s	{ d^1 :— } | :	
Tra la la la,	tra la la la	la, Tra la	{ d :— } la!	
d :m | r :s$_1$	d :m | r :s$_1$	d : | m :-.m	m :— | :	
Tra la la la,	tra la la la	la, Tra la	la!	
d.m :r.d | t$_1$.s$_1$:l$_1$.t$_1$	d.m :r.d | t$_1$.s$_1$:l$_1$.t$_1$	d : | d :-.d	d :— | :	
Tra la la la la la la la,	tra la la la la la la la	la, Tra la	la!	

NATIONAL HYMN.

76. KEY A. S. C. and ad lib. B.

d :d :r	t$_1$:-.d :r	m :m :f	m :-.r :d	r :d :t$_1$
m$_1$:m$_1$:f$_1$	s$_1$:-.l$_1$:t$_1$	d :d :l$_1$	s$_1$:-.f$_1$:m$_1$	f$_1$:m$_1$:r$_1$
1.My coun-try!	'tis of thee,	Sweet land of	lib - er-ty,	Of Thee I
2.My na - tive	coun - try, thee,	Land of the	no - ble, free,	Thy name I
3.Let mu - sic	swell the breeze,	And ring from	all the trees	Sweet free-dom's
4.Our fa - thers'	God! to Thee,	Au - thor of	lib - er- ty,	To Thee we
d$_1$:d$_1$:f$_1$	r$_1$:-.d$_1$ | s$_1$	d :l$_1$:f$_1$	s$_1$:-.s$_1$:l$_1$	f$_1$:s$_1$:s$_1$

d :— :—	s :s :s	s :-.f :m	f :f :f	f :-.m :r
m$_1$:— :—	m :m :m	m :-.r :d	r :r :r	r :-.d :t$_1$
sing;	Land where my	fa - thers died!	Land of the	Pil-grims' pride!
love;	I love thy	rocks and rills,	Thy woods and	tem - pled hills;
song;	Let mor - tal	tongues a-wake:	Let all that	breathe partake;
sing:	Long may our	land be bright	With free-dom's	ho - ly light;
d$_1$:— :—	d$_1$:m$_1$:s$_1$	d :-.d :d	s$_1$:t$_1$:r	s$_1$:-.s$_1$:s$_1$

m :f .m :r .d	m :- .f :s	l .s,f :m :r	d :— :—	
d :t$_1$.d :s$_1$.l$_1$	d .l$_1$:s$_1$.f$_1$:m$_1$	f$_1$.s$_1$,l$_1$:s$_1$:f$_1$	m$_1$:— :—	
From ev - 'ry	moun - tain side	Let free - dom	ring!	
My heart with	rap - ture thrills	Like that a -	bove.	
Let rocks their	si - lence break,	The sound pro -	long.	
Pro - tect us	by Thy might,	Great God, our	King!	
d :r .d :t$_1$.l$_1$	s$_1$.f$_1$:m$_1$.r$_1$:d$_1$	f$_1$:s$_1$:s$_1$	d$_1$:— :—	

CANON FOR THE MONTH OF JUNE.

77. KEY D. M. 80.

d	:r .r	m	:— .m	m .m	:f .f	s	: .s	s	.d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	m	:
June,	love-ly	June,	now	beau-ti -	fies the	ground,	The	notes	of the		cuc - koo	thro' the	glad	earth re -	sound;	
:		:		d	:r .r	m	:— .m	m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	m	:
:		:		June,	love-ly	June,	now	beau-ti -	fies the	ground,	The	notes	of the		cuc - koo	thro' the	glad	earth re -	sound;	
:		:		:		:		:		:		d	:r .r	m	:— .m	m .m	:f .f	s	: .s
												June,	love-ly	June,	now	beau-ti -	fies the	ground,	The

:S:

d	:r .r	m	:— .m	m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:
June,	love-ly	June,	now	beau-ti -	fies the	ground;	The	notes	of the	cuc - koo	thro' the	glad	earth re -	sound;	
m	:r .r	d	:	d	:r .r	m	:— .m	m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:
glad	earth re -	sound;		June,	love-ly	June,	now	beau-ti -	fies the	ground,	The	notes	of the	cuc - koo	thro' the	glad	earth re -	sound;	
s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:												
notes	of the	cuc - koo	thro' the	glad	earth re -	sound;													

D.S.

s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:	s	:f .f	m	:	s	:t₁ .t₁	d	:
notes	of the	cuc- koo	thro' the	glad	earth re -	sound,		glad	earth re -	sound.		glad	earth re -	sound.	
m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:	s	:f .f	m	:
beau-ti -	fies the	ground,	The	notes	of the	cuc - koo	thro' the	glad	earth re -	sound,		glad	earth re -	sound.	
d	:r .r	m	:— .m	m .m	:f .f	s	: .s	s .d¹	:t .r¹	d¹ .s	:d¹ .s	m	:r .r	d	:
June,	love-ly	June,	now	beau-ti -	fies the	ground,	The	notes	of the	cuc - koo	thro' the	glad	earth re -	sound.	

d¹ .s	:d¹ .s	d¹ .s	:d¹ .s	m	:f .r	d	:				
Cuc- koo,	cuc- koo,	cuc - koo	thro' the	glad	earth re -	sound.					
s .m	:s .m	s .m	:s .m	d	:r .t₁	d	:				
Cuc- koo,	cuc - koo	cuc - koo,	thro' the	glad	earth re -	sound.					
m .d	:m .d	m .d	:m .d	s₁	:s₁ .s₁	d	:				

ELEMENTARY RHYTHMS.

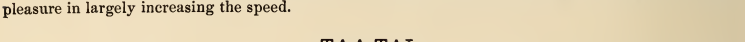
FOR PUPILS PREPARING FOR THE JUNIOR SCHOOL AND ELEMENTARY CERTIFICATES

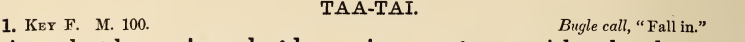
These Rhythms must be done at the rate indicated by the metronome mark. The pupil must *laa* or *taatai* one complete measure and any portion of a measure which is required, as an introduction to the exercise, — the exercise itself being taken up without pause or slackening of speed, at the right moment.

The Rhythm may often be learned slower than marked; and, when familiar, the pupils will take pleasure in largely increasing the speed.

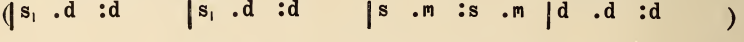
TAA-TAI.

1. KEY F. M. 100. *Bugle call,* "Fall in."



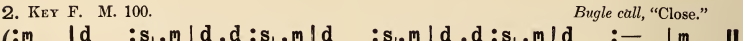


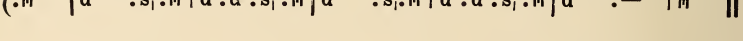
2. KEY F. M. 100. *Bugle call,* "Close."



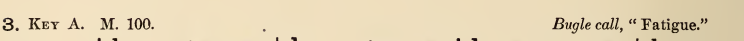
3. KEY A. M. 100. *Bugle call,* "Fatigue."

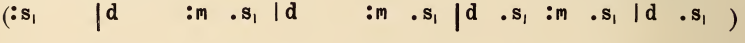
4. KEY F. M. 100. *Bugle call,* "Guard."





5. KEY A. M. 100. *Bugle call,* "Advance."





6. KEY A. M. 144. *Bugle call,* "Extend."

7. KEY E. M. 100. *Bayly,* "In Happier Hours."

d :d.r :m.f | s :— :l | s :f.m :f.s | m :d :d)

d :d.r :m.f | s :s :l | s :f.m :f.s | m :— :— ||

-AA-TAI.

8. KEY G. M. 100. *Hymn tune,* "Wainwright."

(:s_1 | d :— :t_1 | l_1 :t_1 :d | r.m :f.m :r.d | d :t_1 :r)

(s :-.f :m | l_1.r :d :t_1 | d :— :— | — : ||

9. KEY E. M. 100. *Hymn tune,* "Simeon."

(s :s.f | m :-.f | m :r | d :-.d | f :-.m | l :-.s | t_1 :d | r :-.r)
Sweet is the work, † my God, † my King, To praise Thy name, † give thanks, and sing, † To

(m :r.d | f :m.r | s :l | s :-.s | s :-.l | s.f :m.f | m :r | d :— ||
show Thy love † by morning light, † And talk of all Thy truth † at night.

Silent TAA.

10. KEY D. M. 100. The pupils to take each part alternately. *J. R. Thomas,* "Picnic."

(m.f :r.m | d :s | m.f :r.m | d :s | s.f :m.f | s :d^1 | l.s :f.m | r :—)
(d :d | d :t_1 | d :d | d :t_1 | d :d | m :d | t_1 :d | s_1 :—)

(:s | :s | :s | :s | f.s :l.t | d^1 :m | r :s | d :— ||
(r : | m : | r : | m : | f :r | m :d | d :t_1 | d :— ||

Ta-fa-te-fe.

11. KEY C. M. 72. *Bugle call,* "Walk and drive." (Altered.)

(d ,d .d ,d :d .d | m .d :d | m ,m .m ,m :m .m)

(s .m :m | d^1 ,d^1 .d^1 ,d^1 :d^1 .d^1 | s ,s .s ,s :s .m)

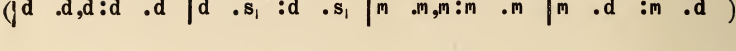
(d ,d .d ,d :m .s | m .d :d | d :d ||

(m .d :d | m :m | s .m :m)

(d^1,d^1.d^1,d^1:d^1 | s,s.s,s:s | d,d.d,d:m .s | m .d :d ||

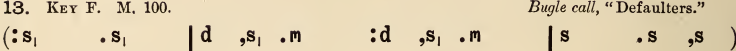
TAA-te-fe.

12. KEY D. M. 72. *Bugle call,* "Hay up or Litter down."



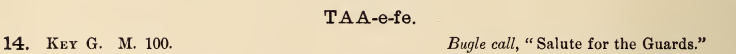
ta fa-TAI.

13. KEY F. M. 100. *Bugle call,* "Defaulters."

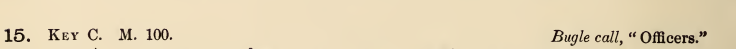


TAA-e-fe.

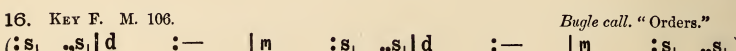
14. KEY G. M. 100. *Bugle call,* "Salute for the Guards."



15. KEY C. M. 100. *Bugle call,* "Officers."



16. KEY F. M. 106. *Bugle call.* "Orders."



17. KEY C. M. 100. *Hymn tune, "Truro."*

(| d :m ,,f | s :- .s | l :t | d' :- .s)

(| d' :s :f .m :r .d | f :m | r : ||

18. KEY F. M. 100. *Bugle call, "General Salute."*

(:s, | d :d ,,d | d .m :s .m | d :d ,,d | d :s, ,,d)

(| m :d ,,m | s :m ,,d | s, :s, ,,s, | s, :s, | d :d ,,d | d .m :s .m)

(| d :d ,,d | d :s, ,,d | m :d ,,m | s :s, | d :d ,,d | d ||

-AA-e-fe.

19. KEY F. M. 100. *Bugle call, "Assembly."*

(| s :— | - ,,m :d .s, | d :— | - ,,s, :d .s,)

(| d ,,s, :d .s, | d ,,s, :d .s, | d :m | — :—)

(| s :— | - ,,m :d .s, | d :— | — : ||

20. KEY F. M. 100. *Hymn tune, "Serenity."*

(:d | t, ,,d :r :s | s :— :fe | s :—)

(:d ,,t, | l, :- .t, :d .r | m :— :r | d :— ||

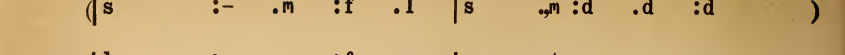
21. KEY C M. 100. *Hymn tune, "Arlington."*

(:d | m ,,m :m :r | d ,,d :d :r)

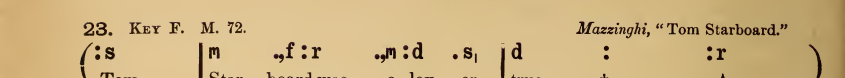
(| m .s :f :m | m :r :f | m ,,m :m :l)

(| s ,,s :s :d | r .f :m :r | d :— ||

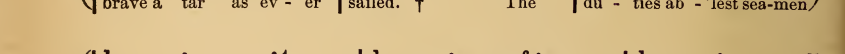
22. KEY F. M. 100. *Barnett,* "Hark! sweet echo."



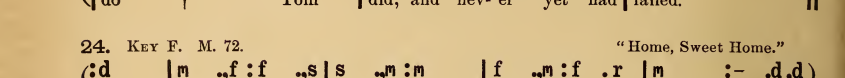
23. KEY F. M. 72. *Mazzinghi,* "Tom Starboard."



24. KEY F. M. 72. "Home, Sweet Home."



25. KEY C. M. 60. *J. R. Thomas,* "Picnic."



26. KEY F. M. 100. *Hymn tune,* "Prestwich."

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TONIC SOL-FA MUSIC COURSE FOR SCHOOLS

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EDITED BY

DANIEL BATCHELLOR,

Graduate of the Tonic Sol-fa College of London.

A graduated course of singing in the Tonic Sol fa notation for the use of classes, beginning with the first step and extending into the sixth step. Price, 25 cts.

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THE

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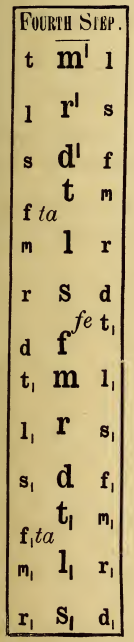

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BOOK III.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

BOSTON:
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#13'

REQUIREMENTS OF THE JUNIOR CERTIFICATE

OF THE TONIC SOL-FA COLLEGE.

1.—Bring on separate slips of paper the names of three tunes, and Sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.

2.—Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any one of Nos. 1 to 9 of the Elementary Rhythms,* taken by lot. Two attempts allowed. The pupil may taa-tai the exercise in place of the first attempt.

3.—Sol-fa from the examiner's pointing on the modulator, a voluntary, moving at the rate of M. 60, and consisting of at least twenty-four tones, including leaps to any of the tones of the scale, but neither transition or the minor mode.

4.—Sol-fa at first sight, from the Tonic Sol fa Notation, a phrase of eight tones, or else the air of a "single chant," which has no tones out of the common major scale, and no tones shorter than a pulse.

5.—The tones of the Doh chord being given by the examiner, tell by ear the Sol-fa name of any one tone of the scale sung to *laa*, or played upon some instrument.

* Elementary Rhythms are to be found in Book II.

REQUIREMENTS OF THE ELEMENTARY CERTIFICATE

OF THE TONIC SOL-FA COLLEGE.

1.—Bring on separate slips of paper the names of six tunes, and sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.

2.—Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Elementary Rhythms," from Nos. 7 to 26, taken by lot. Two attempts allowed. The pupil may Taa-tai each exercise in place of the first attempt.

3.—Sol-fa from the examiner's pointing on the modulator, a voluntary moving at the rate of M. 60, containing transitions of one remove.

4.—Pitch the key-tone by means of a given C, sol-fa not more than three times, and afterwards sing to words, or to the syllable *laa*, any "part" in a psalm or hymn-tune in Tonic Sol-fa notation, not seen before, but not necessarily containing any passages of transition, or of the minor mode, or any division of time less than a full pulse.

5.—The tones of a doh chord being given by the examiner, tell, by ear, the sol-fa names of any three tones of the scale sung to *laa*, or played upon some instrument. [Two attempts allowed, a different exercise being used in the second case.]

THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

A SERIES OF EXERCISES AND SONGS IN THE TONIC SOL-FA METHOD, PROGRESSIVELY ARRANGED IN STEPS; WITH A CORRESPONDING SUPPLEMENTAL COURSE IN THE STAFF NOTATION.

BOOK III.

BY

DANIEL BATCHELLOR

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BOSTON:
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PREFACE.

THE Tonic Sol-fa Music Course is prepared especially for the use of schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa method.

Book III contains exercises and songs in the fourth step. In this step, the subject of "transition" (sometimes called modulation), or passing from one key to another, is taught. In the first part of the book the transitions are in simple cadence form, but later on, they are shown in their more extended forms.

The rhythmic exercises are designed mainly to illustrate "syncopation," the nature of which is explained in the manual. As time and tune are closely associated in melody, tune forms are now added to the time studies.

The exercises for voice training are made as simple as possible, but each is intended for a special purpose; and before giving it to the class, the teacher should carefully read what is said about it in the notes of the manual.

The plan of embodying each new thing in tuneful exercises, and illustrating by pleasant songs, is still adhered to. Of necessity, the teaching of this step will require more musical ability on the part of the teacher than in teaching the earlier steps; but it is hoped that by following the directions given in the manual, the school teachers will still be able (in the absence of a music teacher) to conduct the musical education of their pupils in an intelligent manner.

While a large part of this book is original, it will be seen that several favorite songs of leading composers have been incorporated into it, and special acknowledgment is due to Messrs. Curwen & Sons, of London, for the use which has been made of their school instruction books.

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THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

BOOK III.

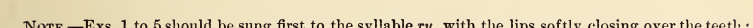
FOURTH STEP.

VOICE TRAINING EXERCISES FOR DAILY PRACTICE.

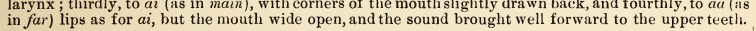
NOTE.—Exs. 1 to 5 should be sung first to the syllable *ru*, with the lips softly closing over the teeth; secondly, to *coo*, lips placed as for *ru*, and each tone struck with a light, but definite action of the larynx; thirdly, to *ai* (as in *main*), with corners of the mouth slightly drawn back, and fourthly, to *aa* (as in *far*) lips as for *ai*, but the mouth wide open, and the sound brought well forward to the upper teeth.

1. KEYS G, F-sharp, F, and E. For Sopranos and Contraltos.

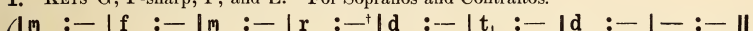
2. KEYS B-flat, B, and C¹ For Sopranos only.



3. KEYS C, B, and B-flat, For Sopranos and Contraltos.

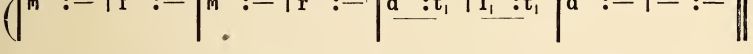


4. KEYS C, B, and B-flat, For Contraltos only.



5. KEYS B-flat, to D for Contraltos; E-flat to G for all voices; A-flat to C¹ for Sopranos.

6. KEYS C down to G, for Contraltos; C up to F for Sopranos.



† Observe the breathing places.

TO ILLUSTRATE fe IN TRANSITION.

d'
TE
LAH
SOH
fe
FAH
ME
RAY
DOH

7. KEY C.

(:d .m | s :fe | s :m .s | d' :t | d' ‖

8. KEY C.

(:s | r :m .fe | s :d' | s :l .t | d' ‖

9. KEY F.

(:d .m | s :fe.s | l :fe | s :- .f | m ‖

10. KEY F.

(:s | f :m | r :fe | s :f .r | d ‖

11. KEY D.

(| d :t_1 .r | d :m | s :fe.l | s :— ‖

12. KEY D.

(| m :f | fe :s | fe.r :m .fe | s :— ‖

SOLFEGGIO.

13. KEY G. M. 100.

(:d .m | s :fe | s :m | f .m :r .d | r :- .r | m :fe)

(| s :f .m | r .d :t_1 .l_1 | s_1 : | s :l .fe | s :m)

(| d :r .t_1 | d : .s_1 | l_1 .t_1 :d .r | m .fe :s .f | m :r | d ‖

WHEN THE SILVER MOONBEAMS QUIVER.

14. KEY E-flat. M. 60. *Beating twice.* *Softly.* *May be sung in two or three parts.*

From MOZART.

mp

m	:—	:f	s	:—	:d'	m	:—	:f	s	:—	:d'	l	:d'	:l	s	:d'	:s
d	:—	:r	m	:—	:m	d	:—	:r	m	:—	:m	f	:l	:f	m	:—	:m
1.When		the	sil	-	ver	moon	-	beams	quiv´	-	er,	Soft	-	ly	glides		our
2.At		this	hour,		when	all		is	rest	-	ing,	Calm		and	si	-	lence
d	:—	:d	d	:—	:d	d	:—	:d	d	:—	:d	f_1	:—	:l_1	d	:—	:d

cres.

s	:f	:m	r	:—	:—	m	:—	:f	s	:—	:d'	m	:—	:f	s	:—	:d'
r	:—	:d	t_1	:—	:—	d	:—	:r	m	:—	:m	d	:—	:r	m	:—	:m
lit	-	tle	boat;			As		up - on		the		tran	-	quil	riv	-	er,
on		us	steal;			Hushed		is	laugh	-	ter	loud,		and	jest	-	ing,
t_1	:—	:d	s_1	:—	:—	d	:—	:d	d	:—	:d	d	:—	:d	d	:—	:d

f

t	:d'	:r'	r'	:d'	:t	t	:d'	:l	s	:—	:—	t	:—	:t	d'	:—	:s
s	:l	:t	t	:l	:s	s	:l	:fe	s	:—	:—	f	:—	:f	m	:—	:m
Down		the	stream		we	gen	-	tly	float.			Well		it	suits		the
All		the	sooth	-	ing	in	-	fluence	feel.			While		in	songs		our
r	:—	:r	r	:—	:r	r	:—	:r	s_1	:—	:—	s_1	:—	:r	d	:—	:d

f	:—	:s	m	:—	:s	t	:—	:t	d'	:—	:s	s	:f	:m	r	:—	:—
r	:—	:t_1	d	:—	:m	r	:—	:f	m	:—	:m	r	:—	:d	t_1	:—	:—
ev	-	'ning	hour,			Here		to	pause		in	scenes		so	fair;		
voi	-	ces	blend	-	ing,	With		the	wa	-	ter	soft		and	low,		
t_1	:—	:s_1	d	:—	:d	s_1	:—	:s_1	d	:—	:d	t	:—	:d	s_1	:—	:—

mp

m	:—	:f	s	:—	:d'	m	:—	:f	s	:—	:d'	l	:d'	:l	s	:l	:s
d	:—	:r	m	:—	:m	d	:—	:r	m	:—	:m	f	:l	:f	m	:—	:m
Now		let	beau	-	ty's	sooth	-	ing	pow	-	er	Ban	-	ish	thoughts		of
Up		the	dis	-	tant	mount		as	- scend	-	ing,	Wake		the	ech	-	oes
d	:—	:d	d	:—	:d	d	:—	:d	d	:—	:d	f_1	:—	:l_1	d	:—	:d

mp

f	:m	:r	m	:—	:—	l	:r'	:d'	t.l	s	:d'	:l	f	:m	:r	d	:—	:—
r	:d	:t_1	d	:—	:—	f	:—	:f	m	:—	:f		r	:d	:t_1	d	:—	:—
toil		and	care,			Ban	-	ish	thoughts	of			toil		and	care.		
as		we	go,			Wake		the	ech	-	oes		as		we	go.		
s_1	:—	:s_1	d	:—	:—	f_1	:—	:l_1	d	:—	:f_1		s_1	:—	:s_1	d	:—	:—

THE YOUNG RIDER.

From F. Kucken.

15. Key C. M. 96. *Sprightly.*

.s	s .s :l .t	d' :s .s	s .m' :r' .s	d' :
1.One	sum - mer morning	ear - ly, My	po - ny I be -	strode,
2.There	stood my love - ly	An - na Be-	side her blooming	bower;
3.To	show my skil - ful	rid - ing, I	spurr'd him ve - ry	sly;
4.On	hands and knees I	scram - ble, And	reach at length dry	land,
.s	s .s :l .t	d' :s .m	m .s :f .f	m : .

.s	s .s :l .t	d' :s .m'	r' .d' :l .t	s : .
And	by my An - na's	cot tage I	took the well -known	road;
She	twin'd the op - 'ning	ros - es, (Her-	self the sweet-est	flow'r);
A -	las! he rear'd and	threw me In -	to a ditch hard	by;
And	oh! in such a	pic - kle, Be-	fore her face I	stand!
.s	s .s :l .t	d' :s .s	fe .fe :fe .fe	s : .

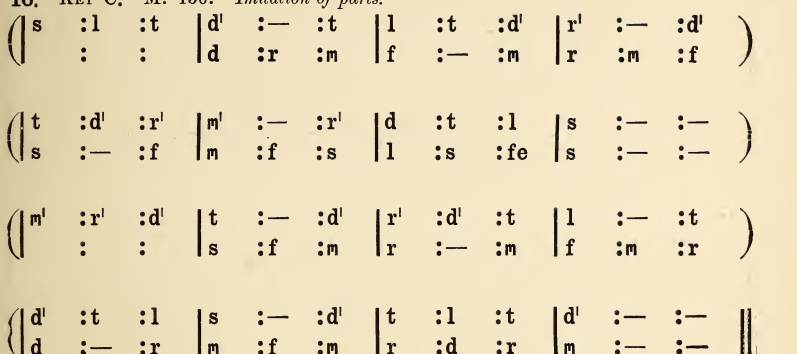
.s	s .r' :l .t	d' :- .s	s .r' :l .t	d' :m'
For	'twas my greatest	pride That	she should see me	ride; Trip,
My	hat I gen - tly	raised, And	on her beau-ty	gazed; Prance,
Then	off he went like	wind, And	left me there be-	hind; Stop,
And	worse than all by	half, I	heard Miss An - na	laugh! Ha,
.s	f .f :f .f	m :- .s	f .f :f .f	m :s

r' .d' :t .l	s .d' :m .l	s .f :r .l	s :m'
trip, trip, trip, my	po - ny, trip, trip,	trip, trip mer- ri -	ly, Trip,
prance, prance, prance, my	po - ny, prance, prance,	prance, so wag-gish-	ly, Prance,
stop, stop, stop, my	po - ny, stop, stop,	stop, stop a - mia-	bly, Stop,
ha, ha, ha, ha,	ha, ha, ha, ha,	ha, ha, ha, ho,	ho! Ha,
f .l :s .f	m .m :d .f	m .r :t, .f	m :s

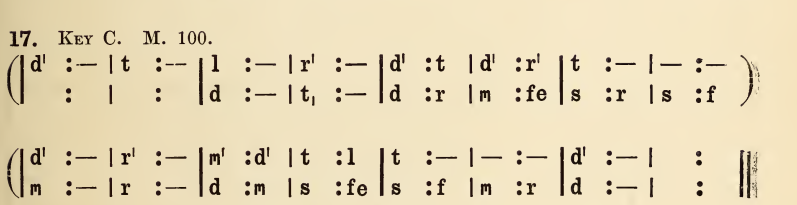
r' .d' :t .l	s .d' :m .l	s .f :r .s	d : .
trip, trip, trip, my	po - ny, trip, trip,	trip, trip mer- ri -	ly.
prance, prance, prance, my	po - ny, prance, prance,	prance so wag-gish-	ly.
stop, stop, stop, my	po - ny, stop, stop,	stop, stop a - mia-	bly.
ha, ha, ha, ha,	ha, ho, ho, So	drip - ping home I	go.
f .l :s .f	m .m :d .f	m .r :t, .t,	d : .

SOLFEGGIOS.

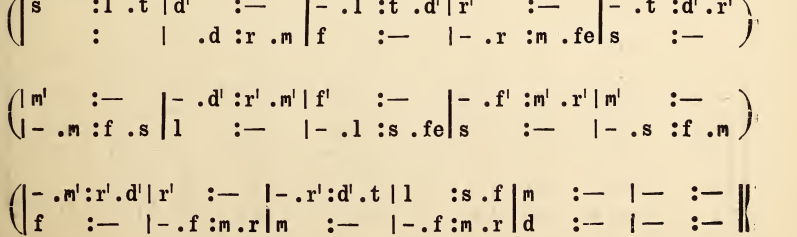
16. KEY C. M. 136. *Imitation of parts.*



17. KEY C. M. 100.



18. KEY C. M. 90. MAINZER.



TYROLESE EVENING HYMN.

19. KEY C. M. 112. S. C. and ad lib. Bass.

s	:—	| m'	:—	| d'	:—	| —	:—	| m	:—	| —	:m .m
1.Come,		come,		come!				Come				to the
2.Come,		come,		come!				Sweet				is the
3.Come,		come,		come!				Yes!				tuneful
4.Come,		come,		come!				There				shall no
m	:—	| s	:—	m	:—	| —	:—	d	:—	| —	:d .d
d	:—	| d	:—	d	:—	| —	:—	d	:—	| —	:d .d

s	:s	| m	: .m	| r	:m	| f	:s	| m	:—	|	:s	| s	:m'
sun - set		tree! The		day is		past and		gone;			The		woodman's		
hour of		rest, And		soft the		wood's low		sigh,			The		gleam-ing		
is the		sound That		dwells in		whisp'ring		boughs;			Oh,		sweet the		
tem - pests		blow, No		scorching		noon - tide		heat;			There		shall be		
m	:m	| d	: .d	t_1	:d	| r	:m	d	:—	|	:m	m	:s	
d	:d	| d	: .d	s_1	:s_1	| s_1	:s_1	d	:—	|	:		:	

m'	:r'	| d'	:—	|	:s .s	| f	:f	| m	:r	| m	:—	|	:m .m	
axe	lies	free,			And the	reap-er's	work is		done.			The			
of	the	west,			And the	turf where-on	we		lie			When the			
fresh-	ness	round,			And the	gale that	fans our		brows;			But			
no	more	snow,			No	wea-ry	wan-d'ring		feet.			So we			
s	:f	m	:—	|	:m .m	r	:r	| d	:t_1	d	:—	|	:d .d	
	:		:	|	:m .m	f	:f	| s	:s_1	d	:	|	:d .d	

r	:- .s	| s	:s	s	:—	| s	:- .t	t	:l	| s	:fe			
twi -	light star	to	heav'n		And the	sum - mer	dew to								
bur -	den and	the	heat		Of	la - bor's	task are								
rest	more sweet and		still		Than	ev - er	night - fall								
lift	our trust - ing		eyes		From the	hills our	fa - thers								
t_1	:- .t_1	| t_1	:t_1	t_1	:—	| t_1	:- .r	r	:d	| t_1	:l_1				
s	:- .s	| s	:s	s	:—	| s	:- .s	s	:d	| r	:r			

s	:—	| —	:r	f	:-.f	f	:f	m	:—	m	:-.m	r	:r'
flow'rs,		And		rest	to us	is		giv'n		By	the	cool	soft
o'er,		And		kind -	ly voi -	ces		greet		The		tired	one
gave,		Our		yearn -	ing hearts	shall		fill		In	the	world	be -
trod,		To the		qui -	et of	the		skies,		To	the	sab -	bath
t_1	:—	| —	:t_1	r	:-.r	r	:r	d	:—	d	:-.d	r	:f
s_1	:—	| —	:s_1	s_1	:-.s_1	s_1	:s_1	d	:—	d	:-.d	f	:f

pp After last verse.

d'	:t	d'	:—	| —	:—	s	:—	| m'	:—	d'	:—	| —	:—
ev -	'ning	hours.				Come,		come,		come!					
at	his	door.													
yond	the	grave.													
of	our	God.													
m	:r	m	:—	| —	:—	m	:—	| s	:—	m	:—	| —	:—
s	:s_1	d	:—	| —	:—	d	:—	| d	:—	d	:—	| —	:—

SOLFEGGIO.

20. Key A-flat. M. 120. Spontini.

d	:s_1,l_1,t_1	d	:s_1,l_1,t_1	d	:s_1,l_1,t_1	d	:r	m	:r.m	f.m	:r.d
m_1	:	m_1	:	m_1	:	m_1	:f_1	s_1	:f_1.s_1	l_1.s_1	:t_1.l_1

r.d	:t_1.l_1	| s_1	:	d	:s_1,l_1,t_1	d	:s_1,l_1,t_1	d	:s_1,l_1,t_1	d	:m
t_1.l_1	:s_1.fe_1	| s_1.f_1	:m_1.r_1	m_1	:	m_1	:	m_1	:	m_1	:d

Fine.

s	:-.m	s.f	:m.r	d	:m	d	r	:r.r	r	:r	m	:-.f
m	:-.d	m.r	:d.t_1	d	:s_1	m_1	t_1	:t_1.t_1	t_1	:t_1	d	:-.r

s	:m	r	:r.r	r	:r	m	:r	d	:s_1	r	:r.r	r	:r
m	:d	t_1	:t_1.t_1	t_1	:t_1	d.s_1	:f_1.s_1	m_1	:s_1	t_1	:t_1.t_1	t_1	:t_1

D.C.

m	:-.f	s	:m	r	:-.d	t_1	:d	r.d	:t_1.l_1	| s_1	:
d	:-.r	m	:d	t_1	:-.l_1	s_1	:l_1	t_1.l_1	:s_1.fe_1	| s_1.f_1	:m_1.r_1

TO ILLUSTRATE ta IN TRANSITION.

d'
TE
ta
LAH
SOH
fe
FAH
ME
RAY
DOH

21. KEY C.

s	:f	| m	.f	:s	| d'	:ta	| l	.t	:d'	‖				

22. KEY C.

d'	:s	.l	| ta	:l	| s	:r	.m	| f	:m	‖				

23. KEY C.

m	:r	| d	:m	| s	:ta	| l	:—	)						
t	:d'	| s	:m	| r	:f	| m	:—	‖						

24. KEY F.

:s	| f	:r	| m	:d	| ta_1	:s_1	| l_1	‖							

25. KEY D.

:d	| t_1	:f	| m	:ta	| l	:t	| d'	‖							

26. KEY A.

m	.s	:f	.r	| m	.s	:f	.r	| d	.ta_1	:l_1	.t_1	| d	:—	‖
d	.ta_1	:l_1	.t_1	| d	.ta_1	:l_1	.f_1	| m_1	.s_1	:f_1	.r_1	| m_1	:—	‖	

27. KEY C.

d'	:t	| d'	:-	.ta	| l	.t	:d'	.r'	| t	:—	)				
d	:r	| m	:-	.m	| f		:m	.fe	| s	:-	.f			
d'	:r'	| m'	:-	.m'	| f'	.r'	:d'	.t	| d'	:—	‖			
m	:s	| d'	:-	.ta	| l	.f	:m	.r	| m	:—	‖			

IF A BODY FIND A LESSON.

From "Blackbird." *Tune,* "Comin' thro' the Rye."

28. Key G. M. 60.

s, .,s,:s,,m.–	r .,d:r,m.–	s, .,s,:l, .s,	d :	
1.If a body	find a lesson	Rath - er hard and	dry,–	
2.If a body	scan his lesson	With a steady	eye,	
m, .,m,:m,,s,.–	f, .,m,:f,,s,.–	m, .,m,:f, .f,	m, :	

s, .,s,:s,m.–	r .,d:r,m.–	s, .,s,:l, .s,	d :	
If no-body	comes to show him,	Need a bo - dy	cry?	
All its hardness	he will conquer,—	Con - quer by and	by.	
m, .,m,:m,d.–	t, .,l,:t,,d.–	m, .,m,:f, .f,	m, :	

s .,m:d,m.–	r .,d:r,m.–	s .,m:d .s	l :– .	
If he's little	time to study,	Should he stop and	sigh?	
Then how neatly	he'll re-cite it,—	Face not all a -	wry!	
m .,d:d,d.–	s, .,m,:s,,s,.–	m, .,s,:d .ta,	l, :– .	

s .,m:f .,r	m .,d:r,m.–	s, .,s,:l, .s,	d :	‖
Ere he says "I	can - not get it,"	Ought he not to	TRY?	
Ne'er a - gain he'll	say "I cannot!"	But will go and	TRY!	
t, .,d:r .,t,	d .,m,:f,,s,.–	m, .,m,:f, .f,	m, :	‖

RATAPLAN.

B.

29. Key F. *Round in three parts.*

.s,	d,r.d,r:d .r	m :d .d,r	m .d,d:r .t,	d :– .
The	mer-ry drum is	sound - ing, Rata-	plan, rata-plan, plan,	plan,

* .r	m,f.m,f:m .f	s :m .m,f	s .m,m:f .r	m :– .
Our	hearts are light-ly	bound - ing, Rata-	plan, rata-plan, plan,	plan,

.s,	s .s :s .s	s .s :s,f.m,r	d .d,d:s, .s,	d :– . ‖
We	march, and keep the	time to-gether Rata-	plan, rata-plan, plan,	plan.

STUDIES IN RHYTHM.

(SYNCOPATION.)

30. *Slowly,— and quickly.*

l :l	l :l	l	:l	TRAA -	AA	:l	

1. KEY D.

d :m	f :m	r	:fe	—		:s	

2. KEY D.

d :t_1	d :m	s	:ta	—		:l	

31. *Slowly,— and quickly.*

:l	l :l	—	:l	l	:l	—	:l	l	:l	—	:l	l					

1. KEY C.

:d	r :f	—	:r	m	:s	—	:m	f	:l	—	:s	d^1					
Coo,	coo, etc.																

2. KEY G.

:d	s_1 :r	—	:d	t_1	:f	—	:m	r	:fe	—	:r	s					
Coo,	coo, etc.																

3. KEY G.

:m	s :f	—	:r	f	:m	—	:d	m	:r	—	:t_1	d					
Coo,	coo, etc,																

COME! COME! B.

32. KEY C. *Slowly,— and quickly.* *Repeat,— changing parts.*

m :—	s :—	d^1 :—	r^1 :—	d^1 :—	t :—	d^1 :—	:										
Come! We	come! are	come! com-	you're ing	all in	be - good	hind! time.											
:d	— :m	— :l	— :f	— :m	— :r	m :—	:										

NO, NO, NO! From "First Nightingale."

33. KEY C. *Round in two parts.*

d :—	r :—	m :—	f :—	r :—	m :—	f :—	m :—	)									
No,	no,	no,	no,	no,	no,	no,	no!										
* :d^1	— :t	— :ta	— :l	— :r^1	— :d^1	— :t	d^1 :										
Oh!	why?	oh!	why?	oh!	why?	oh!	why?										

SYNCOPATION.

WITH HALF-PULSES.

34. *Slowly,— and quickly.*

l .l :l .l | l .l :— | l .l :— | l .l :—

TRAI-AA TRAI-AA TRAI-AA

1. KEY F.

s_1 .s_1 :l_1 .t_1 | d .m :— | r .f :— | m .s :—

2. KEY F.

s .m :f .r | m .d :— | r .s_1 :— | m .d :—

35. *Slowly,— and quickly.*

: .l | l .l :- .l | l : .l | l .l :- .l | l

TRAI - AA - TAI

1. KEY G.

: .s_1 | s_1 .f :- .m | r : .s_1 | s_1 .s :- .f | m

2. KEY C.

: .s | s .ta :- .l | s : .s | s .t :- .s | d^1

3. KEY F.

: .d | t_1 .s_1 :- .l_1 | t_1 : .d | r .s_1 :- .t_1 | d

From *Handel.*

36. KEY B-flat for Sopranos; F for Contraltos. M. 72.

| m :- .f | s .r :- .m | f .d :- .r | m .t_1 :- .d)

| r .l_1 :- .t_1 | d :r .m | f :- .f | m : ||

From *Mozart's* "Twelfth Mass."

37. KEY C. M. 104.

.l :- .s | fe .s :- .f | m : | .s :- .f)

m : | .s :- .f | m :d .d | d :

EXTENDED TRANSITION.

EFFECT OF THE NEW t.

s	d^1	f
	t	m
f–*ta*		
m	l	r
r	s	d
	fe–	t_1
d	f	
t_1	m	l_1
l_1	r	s_1
s_1	d	f_1

38. KEY C. G.t.

d	:r	|m	:f	|m	:—	$\|^{m}l_1$	$:\overset{>}{t}_1$	|d	:r	|d	:— ‖

39. KEY G. D.t.

s_1	$:l_1.t_1$	|d	$:t_1$	|d	:—	$\|^{r}s$	$:l.\overset{>}{t}$	|d^1	$:\overset{>}{t}$	|d	:— ‖

40. KEY D. A.t.

s	:m.r	|d	:l	|s	:—	$\|^{d^1}f$	:m.r	|d	$:\overset{>}{t}_1$	|d	:— ‖

41. KEY F. C.t.

m	.f	:m	.f	|s	.f	:m	$\|^{fe}t$	.d^1	:t	.d^1	|m^1	.r^1	:d^1 ‖

EFFECT OF THE NEW f.

42. KEY C. f.F.

:d	|s	:s	|l	:t	|$\hat{d}^1$	:d^1s	$\|\overset{>}{f}$	:m	|r	:r	|$\hat{d}$ ‖

43. KEY D. f.G.

:m	|f	:m	|r	:d	|$\hat{s}$	:^{l}m	$\|\overset{>}{f}$	:m	|r	:s	|$\hat{d}$ ‖

44. KEY C. f.F. C.t.

:d	|r.m	:f	|m	:^{f}d	|r.m	:f	|m	:^{fe}t	|d^1.r^1	:m^1	|r^1	:t	|$\hat{d}^1$ ‖

45. KEY E. M. 84. B.t.

m	:r	:d	|s	:—	:m	|f	:—	:—	|m	:—	:—	$\|^{fe}t_1$	$:l_1$	$:s_1$	|m	:—	:d
d	$:t_1$	$:l_1$	|s_1	:—	$:l_1$	|s_1	$:l_1$	$:t_1$	|d	:—	:—	$\|^{r}s_1$	$:f_1$	$:m_1$	|s_1	:—	$:l_1$

f.E.

r	:—	:—	|d	:—	:—	$\|^{f}d^1$	:t	:l	|s	:—	:m	|r	:—	:—	|d	:—	:— ‖
s_1	$:l_1$	$:t_1$	|d	:—	:—	$\|^{l_1}$m	:r	:d	|t_1	:—	:d	|f_1	:—	:—	|m_1	:—	:— ‖

MISTER NOBODY.

B. Words from "Third Blackbird."

46. KEY G. M. 84. *Playfully.*

.s₁	s₁	.m	:r	.d	t₁	.l₁	:s₁	.f₁	m₁	.s₁	:d	.m	r	:-	.
1.I	know a	fun -	ny		lit - tle	man, As			qui - et	as a			mouse,		
2.'Tis	he	who al -	ways		tears our	books, Who			leaves our	doors a -			jar ;		
3.The	fin -	ger	marks up-		on the	doors By			none of	us were			made ;		
.m₁	m₁	.s₁	:f₁	.m₁	r₁	.f₁	:m₁	.r₁	d₁	.m₁	:m₁	.d	t₁	:-	.

D.t.

.ʳs	s	.d¹	:s	.m	r	.m	:f	.l	s	.f	:r	.m	d	:-	.
Who	does the	mis-	chief		that is	done In			ev - 'ry -	bo - dy's			house ;		
He	pulls the	but -	tons		off our	shirts, And			scat - ters	pins a -			far ;		
We	nev - er	leave	the		blinds un -	clos'd, To			let the	cur - tains			fade ;		
.t₁ m	m	.m	:m	.d	t₁	.d	:r	.d	t₁	.r	:t₁	.s₁	d	:-	.

f.G.

.ᵈs₁	t₁	.d	:r	.s₁	d	.r	:m	.s₁	f	.m	:r	.d	s	:-	.
There's	no	one	ev -	er	sees his	face, And			yet we	all a -			gree		
That	sqeaking	door	will		al - ways	squeak, For			prith-ee,	don't you			see,		
The	ink we	nev -	er		spill ; the	boots That			ly - ing	round you			see,		
.ᵈs₁	s₁	.l₁	:t₁	.s₁	l₁	.t₁	:d	.s₁	r	.d	:t₁	.l₁	t₁	:-	.

.r	m	.f	:s	.m	f	.s	:l̂	.l	s	.m	:m	.r	d	:-	.
That	ev -	'ry	plate	we	break was	crack'd By			Mis -	ter	No -	bo -	dy.		
We	leave the	oil -	ing		to be	done By			Mis -	ter	No -	bo -	dy.		
Are	not our	boots,	they		all be -	long To			Mis -	ter	No -	bo -	dy.		
.t₁	d	.r	:m	.d	l₁	.s₁	:f₁	.f₁	m₁	.s₁	:s₁	.f₁	m₁	:-	.

THE CHIMING BELLS.

B.

47. KEY D. *Round in three parts.*

.d¹	t	.l	:s	.f	m	.r	:d	.d¹	t	.l	:s	.f	m	.r	:d	.s
Oh,	hear the	chim-ing			of the	bells, the			mer - ry	chiming			of the	bells, the		

*

l	.f	:r	.t	d¹	:-	.		:	.l	s	.f	:m			
mer - ry	chim-ing			bells,					Oh,	hear the	bells,				

:	.l	s	.f	:m	.l	:f	.r	m	:-	.m	r	.d	:t₁	.r	
the	mer-ry	bells,			the chiming			bells.		Oh,	hear the	chiming			

s	:-	.m	r	.d	:t₁	.r	s	:-	.m	f	.r	:s	d	:	.
bells,		the	mer-ry	chiming			bells,		the	mer	-	ry	bells.		

COURAGE!

A. L. C. From "Standard Course."

48. KEY A-flat. M. 112. *Boldly.*

s,	:- .s, | s,	:l, .t,	d	:— | t,	:	s,	:- .s, | l, .t, :d .r
1. Dan	- gers do	not	dare	me,		Ter	- rors do not
2. Up,	my heart,	and	brace	thee,		While	the per - ils
3. Con	- stant, calm,	un -	fear	- ing,		Bold	- ly per - se -
s,	:- .f, | m,	:r,	d,	:m, | s,	:	f,	:- .f, | f, :m, .r,

m	:— | r	:	r	:- .d | t, .d	:r .m	f	:— | f :
scare	me;		God,	my Guide, I'll		bear	me
face	thee;		In	thy-self	en -	case	thee
ver	- ing,		In	good con-	science	steer	- ing
d,	:d | t,	:	t,	:- .l, | s,	:f, .m,	r,	:— | r :

E-flat t.

							f, A-flat.
fe t	:- .t | t	:t	d'	:— | d	:—	f d	:- .t, | r :d
Man	- ful- ly	for	ev	- er.		Trou	- ble's dark - est
Man	- ful- ly	for	ev	- er.		Foes	may howl a -
Man	- ful- ly	for	ev	- er.		Winds	and waves de -
r s	:- .s | s	:f	m	:— | d	:—	l m,	:- .s, | f, :m,

t,	:— | l,	:	m	:- .r | f	:m	r	:— | d :
hour			Shall	not make me		cow	- er
round	me,		Fears	may hunt and		hound	me,—
fy	- ing,		And	on God re	-	ly	- ing,
f,	:— | f,	:	d	:- .t, | l,	:s,	f,	:— | m, :

d	:- .r		
To	the		
Shall	their		
Shall	He		
d	:- .t,		

m	:f	s	:— | l	:	t, .t,	:— | f .f	:—	m .d	:— | —	:			
spec - tre's		pow	- er,		Never,	never,		never!					
yells con-		found	me?		Never,	never,		never!					
find me		fly	- ing?		Never,	never,		never!					
d	:l,	m,	:— | f,	:	s, .s,	:— | s, .s,	:—	s, .m,	:— | —	:			

'TIS THE PLEASANT SPRINGTIME. B.

49. KEY E. M. 96. *Beating twice. Joyously.*

m	:—	:m	m	:r	:d	s	:—	:—	m	:—	:—	r	:—	:r	r	:m	:f
1.'Tis		the	pleas	-	ant	spring	-	time,				Hear		the	riv	-	er
2.'Tis		the	pleas	-	ant	spring	-	time,				Na	-	ture's	heart		is
3.'Tis		the	pleas	-	ant	spring	-	time,				Ma	-	ny	songs		a -
d	:—	:d	d	:t_1	:d	m	:—	:—	d	:—	:—	t_1	:—	:t_1	t_1	:d	:r

B.t.

m	:—	:—	—	:—	:	$^{r}s_1$	:—	:s_1	t_1	:l_1	:s_1	m	:—	:—	d	:—	:—
roar;						How		it	leaps		and	dash	-	es			
glad;						Moun	-	tains in		their		gran	-	deur			
rise;						Wood	-	land ech	-	oes		mock		them			
d	:—	:—	—	:—	:—	t_1	m_1	:—	:m_1	f_1	:—	:m_1	s	:—	:—	m_1	:—	:—

f.E.

t_1	:—	:t_1	t_1	:d	:r	d	:—	:—	—	:—	:	^{ta}f	:-.m	:r	f	:-.m	:r
On		the	rock	-	y	shore;						Win	-	ter's	chain		is
Are		with	beau	-	ty	clad;						Flow	-	ers	bright		are
Ere		the	ca	-	dence	dies;						Mer	-	ry	birds		are
r_1	:—	:r_1	r_1	:m_1	:f_1	m_1	:—	:—	—	:—	:	^{s}r	:-.d	:t_1	r	:-.d	:t_1

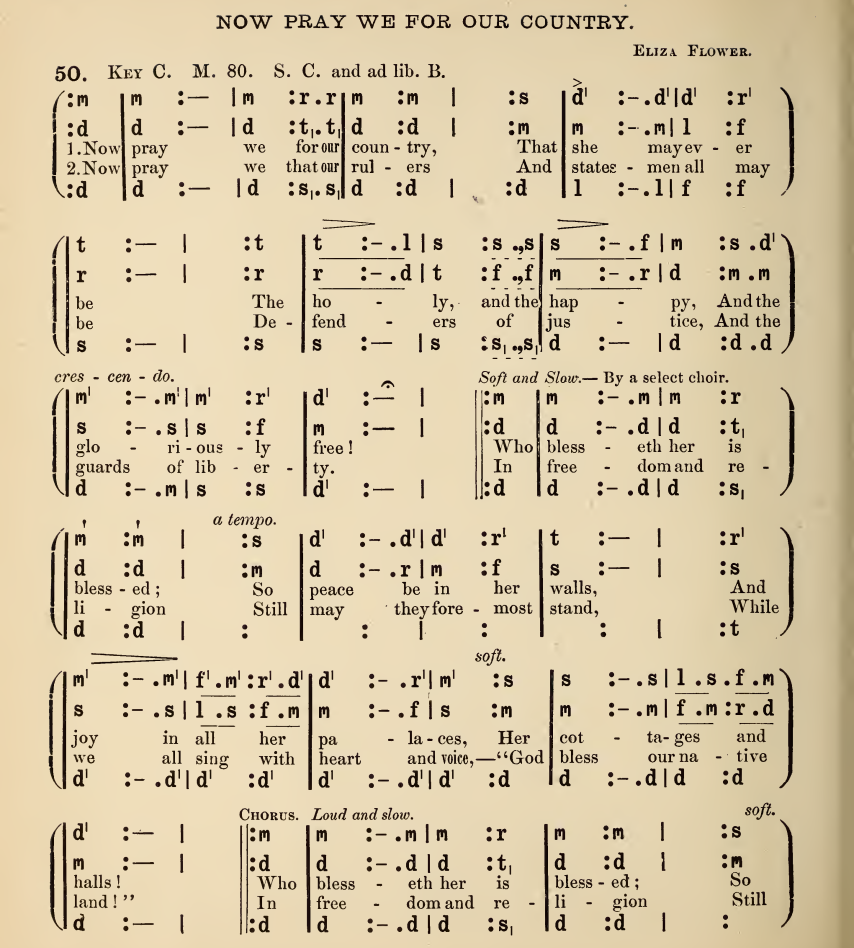
s	:-	:-	s	:-	:-	s	:-.f	:m	s	:-.f	:m	l	:-	:-	-	:-	:
bro	-	ken,				Gush	-	ing founts are				free;					
spring	-	ing				In		the greenwood				shade,					
sing	-	ing,				Soft		the mu	-	sic		floats,					
t_1	:-.d	:r	s_1	:-	:-	m	:-.r	:d	m	:-.r	:d	f	:-	:-	-	:-	:

t	:-.l	:s	d'	:-	:m	t	:-	:l	s	:-	:s	f	:m	:r	d	:-	:-
clouds		are	float	-	ing now				O'er		the foam	-	y		sea.		
fra	-	grance	all		a - round,				Ere		their brightness				fade.		
vale		is	ring	-	ing now				With		the mel	-	low		notes.		
f	:-	:f	m	:-	:d	s	:-	:f	m	:-	:m	r	:d	:t_1	d	:-	:-

NOW PRAY WE FOR OUR COUNTRY.

ELIZA FLOWER.

50. KEY C. M. 80. S. C. and ad lib. B.



a tempo. *Loud.*

d'	:-	.d'	d'	:r'	t	:—	d'	:r'	m'	:-	.m'	f'	.m'	:r'	.d'
d	:-	.r	m	:f	s	:—	l	:t	d'	:-	.s	l	.s	:f	.m
peace		be	in	her	walls,			And	joy		in	all		her	
may		they	fore	- most	stand,			While	we		all	sing		with	
	:		:			:		:s	d'	:-	.d'	d'		:d'	

Slow.

d'	:-	.r'	m'	:s	s	:-	.s	l	.s	:f	.m	d'	:𝄐		
m	:-	.f	s	:m	m	:-	.m	f	.m	:r	.d	m	:—		
pal	-	a - ces,		Her	cot	-	ta - ges			and		halls!			
heart		and voice,		"God	bless		our na	-		tive		land!"			
d'	:-	.d'	d'	:d	d	:-	.d	d		:d		d	:—		

THE SCHOOL BELL.

Dr. Aldrich, (Adapted).

51. Key A. *Round in three parts. Briskly.*

1 d	:-	.d	d	:d					d	:d		d	:m		
Hark!		the	bell	that					calls	to		school,	we		
2 m	:-	.m	m	:m					m	:m		m	:s		
Hark!		how	clear	its					ring	- ing		out,	as		
3 s	.s	:s	.s	s	:s	.s			s	:s	.s	s	:s,		
Mer-ri	- ly	we	come	at	the				call	of	the	bell,	and		

r	:d	t,	:l,	s,	:-	.s,	s,	:s,	m,	:s,	d,	:s,			
love	to	hear	the	tone,		It	sounds	so	loud	and	deep,	so			
f	:m	r	:d	r	:	-.r	r	:r	m	:r	m	:r			
ev	- 'ry	morn	its	joy	-	ous	chime	says,	"come,	come,	come,	come,			
s,	:l,	t,	:d	t,	:—		—	:t,	d	:t,	d	:t,			
meet	our	school-mates		gay,				With	pur	- pose	true,	our			

d	:f,	s,	:s	.f	m	:l	r	.m	:f	m	:-	.r	d	:—	2
clear	and	sweet,	and	it	calls	us	merri	-	ly,	mer	-	ri - ly.			
m	:r	r	:d	.t,	d	:l,	r		:t,	d	:-	.r	m	:—	3
come	to	school,	come		haste	a -	way,		and	be		in time."			
d	:r	t,	:s,		l,	:f,	s,		:s,	d,	:—	—		:—	1
work	we'll	do,	thro'		all	this	hap	-	py	day.					

WE HAIL THE WINTER KING.

GERMAN.

Arranged by GEO. OAKEY.

52. KEY G. M. 100. FOR S. S. C. or S. S. B.

:s$_1$	d	:-.r	m	:f.l	s	:—	|	:d.m	s	:s	| f	:s.f		
1.We	hail		the win -	ter	King,			Our	songs his		prais-	es			
2.The	win	-	try days	are	here,			The	gay - est		of	the			
3.O'er	cot	-	tage, tow'r, and		tree,			A	fro - zen		man -	tle			
:s$_1$	m$_1$	:-.s$_1$	d	:r.f	m	:—	|	:d	m	:m	| r	:m.r		
:s$_1$	d$_1$	:-.d$_1$	d$_1$	:f$_1$	d$_1$	:—	|	:d$_1$	d	:d	| s$_1$	:s$_1$			

m	:—	|	:d.m	s	:s	| s	:l.s	s.f	:f.m	| f	:s			
sing;			Oh,	light - ly,		light - ly		join	our		lay,	We'll			
year;			The	tink - ling,		tink - ling		bells	re -		sound,	The			
see;			The	twink- ling,		twink- ling		stars	are		bright,	While			
d	:—	|	:d	m	:m	| m	:f.m	m.r	:r.d	| r	:t$_1$			
d	:—	|	:		:	|	:		:	|	:			

m	:m	| m.s	:f.m	r.d	:t$_1$.d	| ⌢r	:d.r	m	:—	|	:f.l				
pass	the	win -	try	hours	a -	way,	a -	way,			a -				
sil -	ver	snow -	flakes	fall	a -	round,	a -	round,			a -				
win -	ter's	joys	our	hearts	de -	light,	de -	light,			de -				
d	:d	| d.m	:r.d	t$_1$.l$_1$	:s$_1$.l$_1$	| t$_1$	:l$_1$.t$_1$	d	:—	|	:r.f				
	:	|	:		:	|	:s$_1$	d$_1$	:—	|	:f$_1$				

s	:—	|	:d.m	s	:s	| f	:s.f	m	:—	|					
way,			We'll	pass	the	hours	a -	way.							
round,			The	snow -	flakes	fall	a -	round.							
light,			While	joys	our	hearts	de -	light.							
m	:—	|	:d	m	:m	| r	:m.r	d	:—	|					
d	:—	|	:d	s$_1$	:s$_1$	| s$_1$	:s$_1$	d$_1$	:—	|					

FREEDOM'S LAND. B.

53. Key C. M. 112. S. S. C. *Firmly.*

f G.t.

:s	d'	:-.s	m.r	:d.r	m	:f	s	:sd	r	:-.m	f	:r
1. I'll	sing		thy glo -	ry,	free -	dom's	land,	Thou	home	of	all	that's
2. Thy	walls		are built	in	truth	and	right;	Thy	shield	is	jus -	tice's
3. Thou	art		of earth	the	bright-est		hope	For	free -	dom's	ho -	ly
:s	d'	:-.s	m.r	:d.r	m	:f	s	:ml,	f,	:-.s,	l,	:t,
:s	d'	:-.s	m.r	:d.r	m	:f	s	:dfl	f,	:-.m,	r,	:s,

f

s	:—	—	:d	s	:-.f	m.r	:d.r	m	:f	s	:l
dear;			With	joy		I hail	thy	ris -	ing	strength, Thy
cause;			Thy	guar -		dian is	the	God	of	Hosts; Thy
reign;			A	thou -		sand eyes	to	thee	are	turn'd, To
d	:—	—	:d	s	:-.f	m.r	:d.r	m	:f	s	:f
m,	:—	—	:d	s	:-.f	m.r	:d.r	m	:f	s	:f,

mp f.C.

s	:m	m	:-.r	d	:—	—	:1m	f	:s	l	:t
sky	of	hope	so	clear;			In	thee	shall	spring	those
guides	are	e -	qual	laws;			Nor	o -	ver	thee	does
see	thee	wax	or	wane;			Oh,	still	may	shine	thy
m	:d	d	:-.t,	d	:—	—	:fd	r	:t,	d	:r
s,	:s,	s,	:-.s,	d	:—	—	:		:		:

m

d'	:-.d'	d'	:s	l	:t	d'	:r'	m'	:-.m'	m'	:s
germs	of	good,	Which	once	were	sown	by	free -	men's	blood.	Long
ty -	rant's	pride	Bear	on	its	foul,	de -	struct -	ive	tide.	Long
glo -	ry's	sun,	And	all	thy	pro -	mis'd	good	be	won!	Long
m	:-.m	m	:m	f	:r	m	:f	s	:-.s	s	:m
	:		:		:		:		:		:d

f

m'	:-.r'	d'	:t	l	:—	f'	:r'	d'	:—	t	:—	d'	:—	—
live	sweet	freedom's		land!		Long	live	free -		dom's		land!		
s	:-.f	m	:s	f	:—	l	:f	m	:—	r	:—	m	:—	—
d	:-.d	d	:m	f	:—	—	:	d	:m	s	:s	d	:—	—
								Long	live	free-dom's		land!		

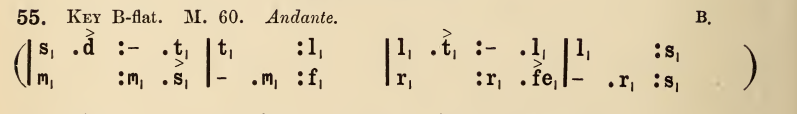
GENTLY EVENING BENDETH.

C. H. Rink.

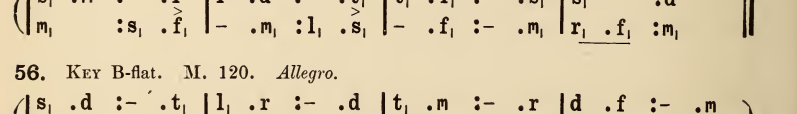
54. Key A-flat. M. 84. *Sweetly.* S. S. C.

SOLFEGGIOS.

55. Key B-flat. M. 60. *Andante.* B.



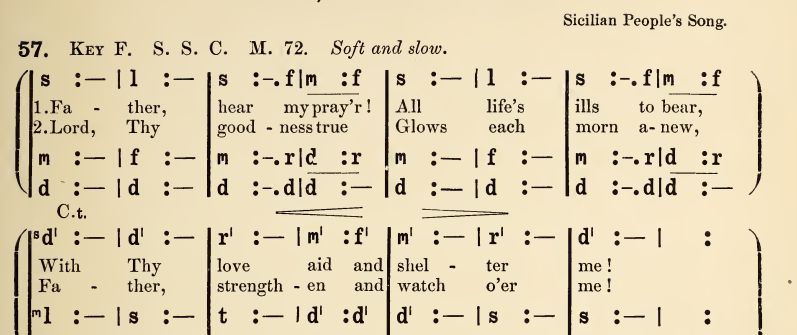
56. Key B-flat. M. 120. *Allegro.*



FATHER, HEAR MY PRAYER.

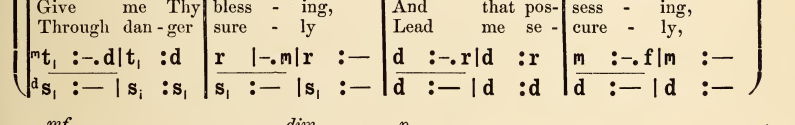
Sicilian People's Song.

57. Key F. S. S. C. M. 72. *Soft and slow.*



SOLFEGGIO.

58. Key G. S. C. D.t. B.



THE VIOLET.

B.

59. Key B-flat. S.S.C. M. 72. *Quietly.*

:s$_1$	s$_1$. d :m :m	m . r :r :d	t$_1$. l$_1$:s$_1$:l$_1$	s$_1$:—
1.Down	in a green and	shady bed A	modest vio - let	grew,
2.And	yet it was a	lovely flow'r, Its	color bright and	fair;
3.Yet	thus it was con -	tent to bloom In	modest tints ar -	ray'd,
4.Then	let me to the	valley go, This	pretty flow'r to	see,
:m$_1$	m$_1$. m$_1$:s$_1$:d	l$_1$. l$_1$:t$_1$:s$_1$	f$_1$. f$_1$:m$_1$:r$_1$	m$_1$:—
:d$_1$	d$_1$. d$_1$:d$_1$:l$_1$	fe$_1$. fe$_1$:s$_1$:m$_1$	r$_1$. d$_1$:d$_1$:t$_2$	d$_1$:—

:s$_1$	s$_1$. d :m :s	s . f :f :r	d . t$_1$:l$_1$:s$_1$	d :— ‖
Its	stalk was bent, it	hung its head, As	if to hide from	view.
It	might have grac'd a	ro - sy bow'r, In -	stead of hid - ing	there.
And	there dif - fus'd its	sweet per - fume With-	in the si - lent	shade.
That	I may al - so	learn to grow In	sweet hu - mi - li -	ty.
:m$_1$	m$_1$. m$_1$:s$_1$:ta$_1$	ta$_1$. l$_1$:l$_1$:f$_1$	m$_1$. s$_1$:f$_1$:f$_1$	m$_1$:—
:d$_1$	d$_1$. d$_1$:d$_1$:d$_1$	f$_1$. f$_1$:f$_1$:t$_2$	d$_1$. d$_1$:r$_1$:r$_1$	d$_1$:— ‖

CALL JOHN, THE BOATMAN.

60. Key E. M. 96. *Round in three parts.*

m :m .,f	s :d	m :r .d	r :- .r	
Call John, the	boat - man,	call him a -	gain, For	
m :s .l	s :m .d	s$_1$:m .,r	d :	
loud roars the	tem - pest, and	fast falls the	rain;	
* .d :d .d	d :- .d	d :t$_1$ .l$_1$	s$_1$:- .t$_1$	
John is a -	sleep; he	sleeps ve - ry	sound; His	
d :d .d	d :d .d	m :s .,f	m :s̊	
oars are at	rest, and his	boat is a -	ground. Loud	
— :d .,r	m .m : .d	s .s :- .l	t : .s,s	
roars the	riv - er, so	rap - id and	deep; But the	
s .s :m .f	m : .m	s .s :s$_1$.,s$_1$	d : ‖	
loud-er you call	John, the	sounder he will	sleep.	

STUDIES IN RHYTHM.

61. QUARTER-PULSE SILENCES AND SYNCOPATIONS.

1. | l :- .l,l | l .l,l :l,l .l | l :-,l .l,l | l .l :l ||
AA-te-fe — a-fa-te-fa

KEY D. M. 60.

2. | s :- .f,m | f .m,r :m,f .s | s :-,f .m,f | m .r :d ||

KEY F. M. 100.

3. | s_1 :- .l_1,t_1 | d .r,m :f,m .r | l_1 :-,t_1.d,r | m .s :d ||

62.

1. | l .l :l,l .- | l .l :l,l .- | l .l :l,l .- | .l :l ||
ta-fa-AI

KEY G. M. 100.

2. | d .r :m,d .- | r .m :f,r .- | m .f :s,m .- | .r :d ||

KEY D. M. 60.

3. | s .m :f,l .- | f .r :m,s .- | m .d :r,f .- | .t_1 :d ||

63. *Slow,— moderate,—and quick.*

| .l : .l | ,l .l,l :l .l | .l : .l | ,l .l,l :l ||
(*ta*)-fa-te-fe

64. KEY F. M. 58. From *Handel's* "Samson."

| d :d .r | m : .r | m .r :m .f | s :-,d'.t ,l |

| s :-,f .m,f | s :-,d'.t ,l | s :-,f .m,f | s : ||

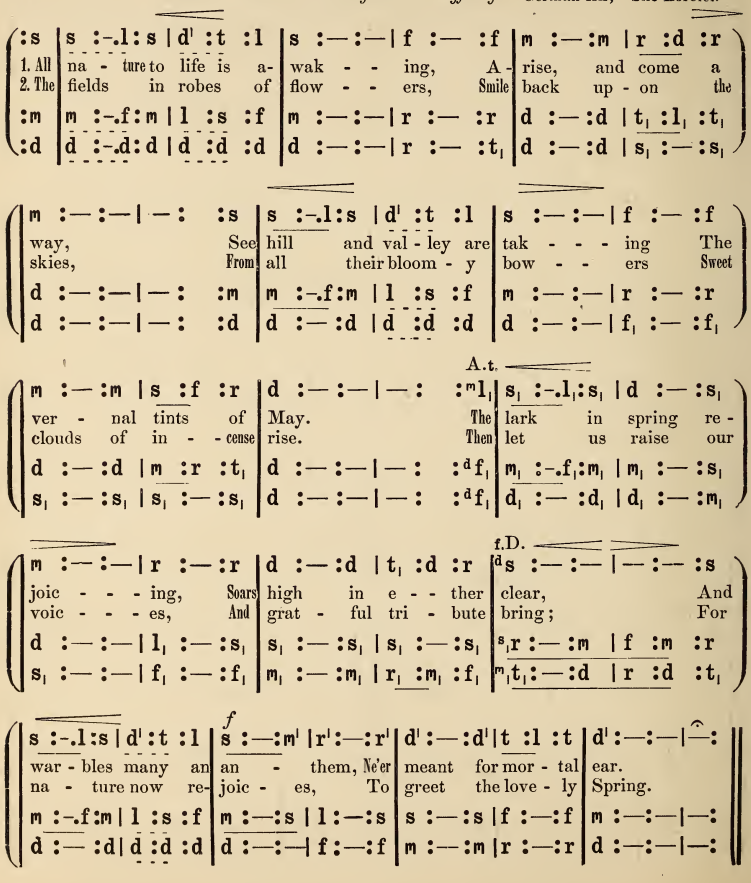
65. KEY F. M. 88. From *Handel's* "Messiah."

| : .f | m .m :m .m | r .m,f :s | — :f | — |

| :m .f,s | l :- .t,l | s :- .l,s | f .m :f | m ||

ALL NATURE TO LIFE IS AWAKING.

66. Key D. S. S. C. M. 90. *Beating twice. Joyfully.* German Air, "The Lorelei."



fe AND ta AS CHROMATIC TONES.

67. KEYS C and F. *Smoothly.*

.m	:f .fe	s	:- .m	:f .fe	s	:- .l	:s .fe	f	:- .s	:fe. f	m	:-. ‖

68. KEY C.

s	:fe	f	:m	f	:fe	s	:—	d'	:t	ta	:l	ta	:t	d'	:— ‖

69. KEY F. *Slow and soft.—then light and quick*—fe with re.

m	:re	:m	s	:fe	:s	m	:re	:m	f	:—	:—
s$_1$	:fe$_1$	:s$_1$	m	:re	:m	s$_1$	:fe$_1$	:s$_1$	l$_1$	:—	:—
s	:fe	:f	m	:r	:d	s	:fe	:f	m	:—	:— ‖
m	:re	:r	d	:t$_1$	:l$_1$	s$_1$	:l$_1$	:t$_1$	d	:—	:—

FROM WILD ALPINE MOUNTAINS.

70. KEY D. S. S. C. M. 120. FRANZ ABT.

mf

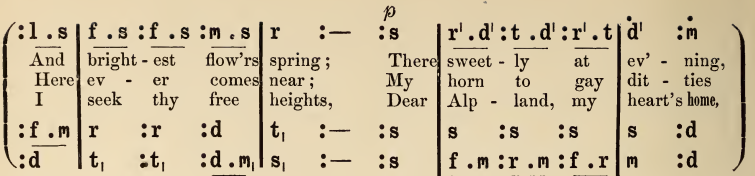
:d .m	s	:fe. s	:l .s	s .m'	:d'	:m .l	r	:r .m	:f .r	s	:—
1. From	wild	Al -	pine	moun - tains,	My	birth -	place	and	home,
2. I	gaze	on	the	ham - lets,	Close	clus -	ter'd	be -	neath;
3. And	tho'	win -	try	rig - ors	To	vales	drive	me	down,
:d	m	:re. m	:f .m	m .s	:m	:d	t$_1$	:t$_1$ .d	:r .t$_1$	m	:—
:d	d	:d	:d	d	:d	:d .f$_1$	s$_1$	:s$_1$	:s$_1$	d	:—

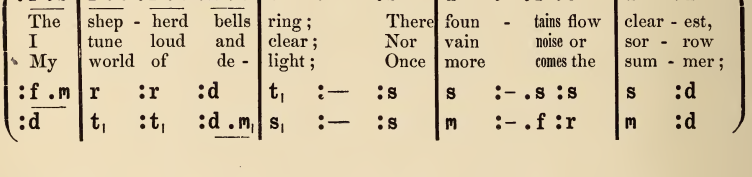
A.t.

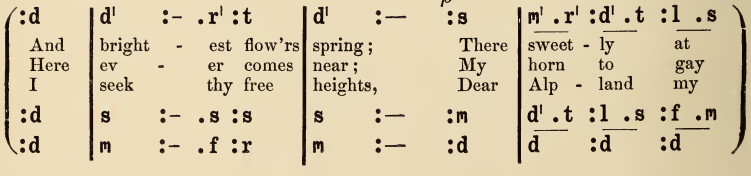
:d .m	s	:fe. s	:l .s	s .m'	:d'	:d' f .r	t$_1$	:r .m	:f .r	s	:—
Pow'r,	rich -	es,	nor	beau - ty	Could	tempt	me	to	roam,
Then	turn,	those	pure	breez - es	More	glad -	ly	to	breathe,
I	know	for	a	sea - son	Hath	sum -	mer	but	flown,
:d	m	:re. m	:f .m	m .s	:m	:m l$_1$	s$_1$	:t$_1$ .d	:r .t$_1$	d	:—
:d	d	:d	:d	d	:d	:l$_1$ r$_1$ .f$_1$	s$_1$	:s$_1$	:s$_1$ .f$_1$	m$_1$	:—

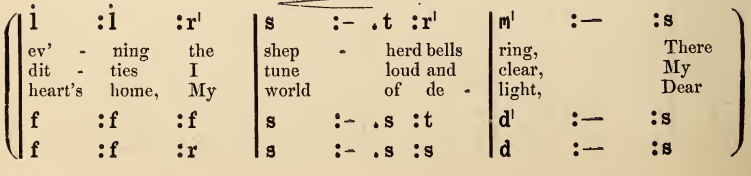
f.D. *p*

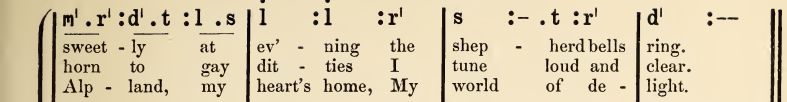
:l .f	m	:m .s	:f .r	d	:	:d s	r' .d'	:t .d'	:r' .t	d'	:m
Could	tempt	me	to	roam;		There	foun -	tains	flow	clear -	est,
More	glad -	ly	to	breathe;		Nor	vain	noise	or	sor -	row,
Hath	sum -	mer	but	flown;		Once	more	comes	the	sum -	mer,
:d	d	:d .m	:r .t$_1$	d	:	:d s	s	:s	:s	s	:d
:f$_1$ .l$_1$	s$_1$	:s$_1$	:s$_1$	d	:	:d s	f .m	:r .m	:f .r	m	:d


p
:l .s | f .s :f .s :m .s | r :— :s | r'.d' :t .d' :r'.t | d' :m
And bright - est flow'rs spring; There sweet - ly at ev' - ning,
Here ev - er comes near; My horn to gay dit - ties
I seek thy free heights, Dear Alp - land, my heart's home,
:f .m | r :r :d | t1 :— :s | s :s :s | s :d
:d | t1 :t1 :d .m1 | s1 :— :s | f .m :r .m :f .r | m :d


f
:l .s | f .s :f .s :m .s | r :— :s | d' :- .r' :t | d' :d
The shep - herd bells ring; There foun - tains flow clear - est,
I tune loud and clear; Nor vain noise or sor - row
My world of de - light; Once more comes the sum - mer;
:f .m | r :r :d | t1 :— :s | s :- .s :s | s :d
:d | t1 :t1 :d .m1 | s1 :— :s | m :- .f :r | m :d


p
:d | d' :- .r' :t | d' :— :s | m' .r' :d' .t :l .s
And bright - est flow'rs spring; There sweet - ly at
Here ev - er comes near; My horn to gay
I seek thy free heights, Dear Alp - land my
:d | s :- .s :s | s :— :m | d' .t :l .s :f .m
:d | m :- .f :r | m :— :d | d :d :d

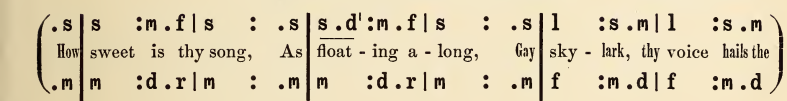

l :l :r' | s :- .t :r' | m' :— :s
ev' - ning the shep - herd bells ring, There
dit - ties I tune loud and clear, My
heart's home, My world of de - light, Dear
f :f :f | s :- .s :t | d' :— :s
f :f :r | s :- .s :s | d :— :s

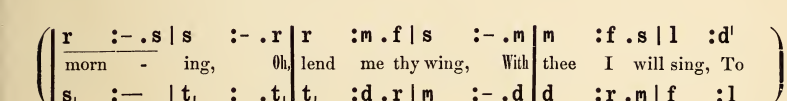


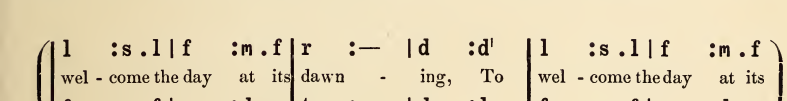
THE SKYLARK'S SONG.

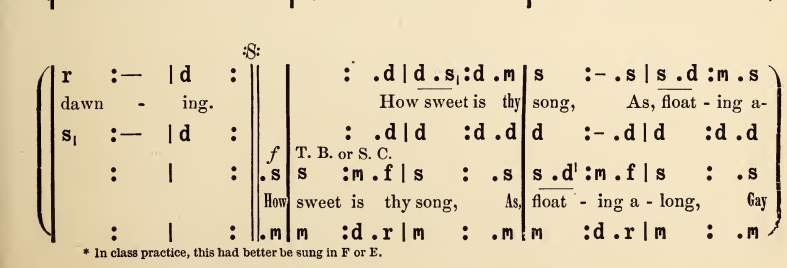
71. KEY G*. M. 120. *Allegro vivace.*

Canon, — four voices in two subjects. MENDELSSOHN.









* In class practice, this had better be sung in F or E.

d' :— | d' :— | t :-.l,s | s : .s | s :s .s | s :- .ta
long the morn · ing; Oh, lend me thy wing, With
thy voice hails the
d :- .d | d .r :m .f | s :— | s, : .f | f :m .r | d :- .d
l :s .m | l :s .m | r :- .s | s : .r | r :m .f | s :- .m
sky - lark, thy voice hails the morn - ing, Oh, lend me thy wing, With
f :m .d | f :m .d | s, :— | t, : .t, | t, :d .r | m :- .d

ta :l .s | f :— | :d | r :m .d | f .l :s .f | m .s :d'
thee I will sing, To wel - come its dawn - ing,
d :d .d | f, :— | :d | t, :d .d | s, :— | d :—
f
m :f .s | l :d' | l :s .l | f :m .f | r :— | d :d'
thee I will sing, To wel - come the day at its dawn - ing, To
d :r .m | f :l | f :m .f | r :d .r | t, :— | d :l

:d | r :m .d | f .l :s .f | m .d :m .s | *f* s :m .f | s : .s
To wel - come its dawn - ing. How sweet is thy song, As,
:d | t, :d .d | t, :— | d .s, :d .m | m :d .r | m : .m
f
l :s .l | f :m .f | r :— | d : | : .d | d .s, :d .m
wel - come the day at its dawn - ing. How sweet is thy
f :m .f | r :d .r | s, :— | d : | : .d | d :d .d

s .d' :m .f | s : .s | l :s .m | l :s .m | r :- .s | s : .r
float - ing a - long, Gay sky - lark, thy voice hails the morn - ing. Oh,
m :d .r | m : .m | f :m .d | f :m .d | s, :— | t, : .t,
s :- .s | s .d :m .s | d' :— | d' :— | t :-.l,s | s : .s
song, As, float - ing a- long the Thy voice hails the morn · ing. Oh,
d :- .d | d :d .d | d :- .d | d .r :m .f | s :— | s, : .f

r :m . f | s :- . m | m :f . s | l :d' | l :s . l | f :m . f
lend me thy wing, With thee I will sing, To wel - come the day at its
t, :d . r | m :- . d | d :r . m | f :l | f :m . f | r :d . r

s :s . s | s :- . ta | ta :l . s | f :— | :d | r :m . d
lend me thy wing, With thee I will sing, To wel - come its
f :m . r | d :- . d | d :d . d | f, :— | :d | t, :d . d

Repeat to here, or to * on page 30; then follows Coda *D. S.*

r :— | d :d' | l :s . l | f :m . f | r :— | d : .
dawn - ing, To wel - come the day at its dawn - ing,
t, :— | d :l | f :m . f | r :d . r | s, :— | d : .

f . l :s . f | m . s :d' | :d | r :m . d | f . l :s . f | m . d :m .
dawn - ing, To wel - come its dawn - ing,
s, :— | d :— | :d | t, :d . d | t, :— | d . s, :d .

CODA.

.s | s :— | m :- . l | l :— | f :— | — :- . l | s . d :m . s
To wel - come its dawn - ing, To welcome the
.m | m :— | d :- . f | f :— | d :— | — :-. | :

.s | s :— | d :- . d' | d' :— | l :— | — :-. | :
To wel - come its dawn - ing,
.d | d :— | d, :— . f | f :— | f, :— | — :-. | :

d' :— | — :— | s :— | — :- . s | s :— | f :r | d :— | — :—
day at its dawn - ing.
: .d | d . m, : s, . d | m :— | m :- . d | m :— | r :t, | d :— | — :-.
: .s | s . d :m . s | d' :— | s :- . s | s :— | — :f | m :— | — :-.
To welcome its dawn - ing.
: | : | : .d | d . s, : d . m | s :— | s, :— | d :— | — :-.

HAPPY BOYS ARE WE.

72. KEY B-flat. M. 100. S. S. C. *With a brisk movement.*

FRANZ COMMER.

:s_1	d	:d	| d	:t_1.d	r.d	:t_1.l_1	| s_1	:l_1.t_1	| d	:r.m	| f	:m	
1. With	blue	sky	shin - ing		o -	ver - head,		The		paths of	life	we	
2. No	gild - ed		gates for		us	un - close,		For		us Fame's	trum - pet		
3. No	light with		sun - shine		can	com - pare,		No		scent so	pure	as	
:s_1	d	:d	| d	:t_1.d	r.d	:t_1 l_1	| s_1	:l_1.s_1	| s_1	:s_1	| s_1	:s_1	
:s_1	d	:d	| d	:t_1.d	r.d	:t_1.l_1	| s_1	:fe_1.f_1	| m_1	:r_1.d_1	| t_2	:d_1	

r	:m	| r	:r	| m	:—	| d	:—	| l_1	:—	| r	:—	| s_1	:—	| — :s_1
stoutly		tread, And		troll		the		mer -	ry			glee;		The	
nev - er		blows, But		we'll		con -		tent -	ed			be;		The	
morning		air, And		these		God		gives	us			free;		We	
t_1	:d	| t_1	:t_1	| d	:—	| m_1	:s_1	| s_1	:—	| fe_1	:—	| s_1	:—	| — :s_1
s_1	:s_1	| s_1	:s_1	| d_1	:—	| d_1	:—	| r_1	:—	| r_1	:—	| s_1	:—	| — :s_1

Gradually increase in force and speed.

s_1	:s_1	| s_1	:s_1	| l_1	:l_1	| l_1	:l_1	| t_1	:t_1	| t_1	:t_1	| d	:d	
crowded	way	we		gai - ly		trudge, We		en - vy		none, and		bear	no	
stile - path	ways	of		life are		ours, Here		grow the		sweet - ly		bloom -	ing	
need no	child -	ish		paint - ed		toys; A		light heart	is	a		well	of	
s_1	:s_1	| s_1	:s_1	| l_1	:l_1	| l_1	:l_1	| s_1	:s_1	| s_1	:s_1	| s_1	:s_1	
s_1	:s_1	| s_1	:s_1	| fe_1	:fe_1	| fe_1	:fe_1	| f_1	:f_1	| f_1	:f_1	| m_1	:m_1	

Rather slower, each tone to be well marked.

d	:d	| r	:—	| m	:—	| f	:—	| r	:—	| s	:—	| —	:—	
grudge, For		hap	-	py			boys		are		we,				
flow'rs, And		hap	-	py			boys		are		we,				
joys, And		hap	-	py			boys		are		we,				
| s_1	:s_1	| t_1	:—	| d	:—	| l_1	:—	| t_1	:—	| d	:—	| —	:—	
| m_1	:m_1	| r_1	:—	| d_1	:—	| f_1	:—	| f_1	:—	| m_1	:—	| —	:—	

—	:—	| f	:—	| m	:—	| —	:m	| s	:—	| —	:s	| d	:—	|
		Oh,		hap	-	py			boys			are	we!		
—	:—	| r	:—	| d	:—	| —	:s_1	| s_1	:—	| —	:f_1	| m_1	:—	|
—	:—	| f_1	:—	| s_1	:—	| m_1	:d_1	| t_2	:—	| —	:t_2	| d_1	:—	|

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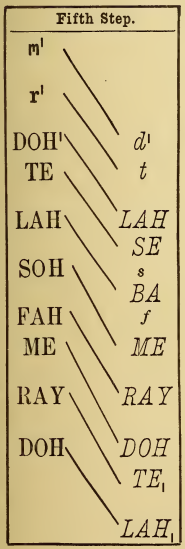

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FOR SCHOOLS

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PREFACE.

The Tonic Sol-fa Music Course is prepared especially for use in schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa method.

Book IV. contains exercises and songs in the fifth step. This step introduces minor music, and shows modulation from the major mode into its relative minor mode, and *vice-versâ*.

Although the work of this step is of a more advanced character, it will be found to grow naturally out of the previous steps, and the teachers who have been successful hitherto, will be able to lead the pupils on through these exercises. For practical hints and methods of presentation we refer them to the accompanying Manual for Teachers.

While some of the songs and most of the exercises are original, and prepared especially for this book, it was deemed advisable to select freely from appropriate works of well-known composers. In doing this we have borne in mind the importance of selecting only such pieces as contained music and words of a pure and elevating character.

The Solfeggios, Intermediate Rhythms, and Minor Mode Phrases, at the end of the book, are intended to prepare the pupils for the requirements of the Intermediate Certificate of the Tonic Sol-fa College.

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THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

BOOK IV.

FIFTH STEP.

VOICE TRAINING EXERCISES FOR DAILY PRACTICE.

Note.—The following exercises should be first sung in a light staccato manner to the syllable *coo;* then in a smooth flowing manner (*legato*) to either of the vowels oo, ō, ä, ā, e; and lastly to "Scala", sounding well forward in the mouth.

1. Keys C, C-sharp, and D.

d .m :r .f	m .s :f .l	s .t :l .d'	t .r' :d'				
d :t$_1$	d :r	m :f	s :d				
Coo, coo, etc.							
Sca	. . . . .	. . . . .	. . . la,				
m' .d' :r' .t	d' .l :t .s	l .f :s .m	f .r :d				
d' :t	l :s	f :m	r .t$_1$:d				
Coo, coo, etc.							
Sca	. . . . .	. . . . .	. . . la.				

2. Keys A to B for Contraltos; C for all voices; C-sharp to E for Sopranos.

d ˏt$_1$ ˏd :r ˏd ˏr	m ˏr ˏm :f ˏm ˏf	s ˏf ˏs :l ˏs ˏl	t ˏl ˏt :d'				
Sca	. . . . .	. . . . .	. . . la,				
d' ˏr' ˏd' :t ˏd' ˏt	l ˏt ˏl :s ˏl ˏs	f ˏs ˏf :m ˏf ˏm	r ˏm ˏr :d				
Sca	. . . . .	. . . . .	. . . la.				

3. Keys A-flat, A, and B-flat for Contraltos; C, C-sharp, and D for Sopranos.

d,r ˏm,d :r ˏm ˏf ˏr	m,f ˏs,m :f ˏs ˏl,f	s,l ˏt,s :l,t ˏd',l	t,d' ˏr',t :d'				
Sca	. . . . .	. . . . .	. . . . la,				
d',r' ˏm',d' :t,d' ˏr',t	l,t ˏd',l :s,l ˏt,s	f,s ˏl,f :m,f ˏs,m	r,m ˏf,r :d				
Sca	. . . . .	. . . . .	. . . la.				

THE MINOR MODE.

MODULATING TO THE RELATIVE MINOR.

4. KEY F.

Major.

| d | :m | s | :m | d | :s | m | :d |

Relative Minor.

| l_1 | :d | m | :d | l_1 | :m | d | :l_1 ‖

5. KEY F.

Major.

| d .r | :m .f | s | :d | s .f | :m .r | d | :— |

Relative Minor.

| l_1 .t_1 | :d .r | m | :l_1 | m .r | :d .t_1 | l_1 | :— ‖

6. KEY G.

Major. *Relative Minor.*

| d .s_1 | :d .s_1 | m .r | :d | l_1 .m_1 | :l_1 .m_1 | d .t_1 | :l_1 ‖

7. KEY E-flat.

Major. *Relative Minor.*

| s .m | :d .m | f .r | :d | m .d | :l_1 .d | r .t_1 | :l_1 ‖

8. KEY A.

| d | :s_1 | m | :r | d | :t_1 | d | :— | l_1 | :m_1 | d | :t_1 | l_1 | :se_1 | l_1 | :— ‖

9. KEY F.

| :d | m | :r | :d | t_1 | :d | :r | d | :— | :l_1 | d | :t_1 | :l_1 | se_1 | :l_1 | :t_1 | l_1 | :— ‖

10. KEY G.

| d | :t_1 | l_1 | :t_1 | d | :r | m | :— | l_1 | :se_1 | ba_1 | :se_1 | l_1 | :t_1 | d | :— ‖

11. KEY B-flat.

| :s_1 | l_1 | :t_1 | d .m | :r .t_1 | $\hat{d}$ | :m_1 | ba_1 | :se_1 | l_1 .d | :t_1 .se_1 | $\hat{l}_1$ ‖

SOLFEGGIOS.

12. KEY A-flat. Lah is F.

(:m, | l, :m, | t, :m, | d :t, | l, :m | r :d | t, :l, | t, :— |)

(:s, | d :s, | r :s, | m :r | d :m, | l, :d | t, :se, | l, :— | ‖)

13. KEY F. Lah is D. *First slowly, then quickly.*

(| l, :d .,t, | l, :l, | se, :t, .,l, | se, :se, | l, :d .,t, | l, :se,)

(| l, . t, : d . r | m :— | m :s .,f | m :r | d :m .,r | d :t,)

(| l, :d .,t, | l, :l, | se, :l, . t, | l, :— ‖)

14. KEY A. Lah is F-sharp. *With energy.*

(| l, .,se, : l, . d | t, . l, : t, . m, | l, .,t, : d . r | m . m : m)

(| m .,r : d . m | r .,d : t, . r | d .,t, : l, , t, . d , r | m . m, : l, ‖)

15. KEY G. Lah is E.

(| l, :se, | l, :t, | d :r | d :t, | l, :se, | l, :t, | d :t, | l, :— ‖)
(| : | : | l, :se | l, :t, | d :r | d :t, | l, :se, | l, :— ‖)

16. KEY C. Lah is A.

(| l :— | se :— | l . t : d' . r' | m' :— | se :— | l :d' | m' . r' : d' . t | l :— ‖)
(| l, . t, : d . r | m :— | l :— | se :— | m . r : d . t, | l, :— | se, :— | l, :— ‖)

17. KEY C. Lah is A.

(| l :t | d' :t | l :— | se :— | l :m | ba :se | l :— | d' :r')
(| : | : | d :r | m :r | d :— | t, :— | l, :d | m :r)

(| m' :r' | d' :t | l :— | — :t | se :— | — :se | l :— | — :— ‖)
(| d :— | — :r | d :t, | l, :r | m :r | d :t, | l, :— | — :— ‖)

OH! COLDLY BLOWS.

18. KEY A. Lah is F-sharp. *Round in two parts.* B.

:m$_1$	l$_1$:se$_1$	l$_1$:t$_1$	d :t$_1$	d :r	m :se$_1$	l$_1$:t$_1$	d :t$_1$ l$_1$
Oh!	cold-ly	blows the	northern	blast, The	drift-ing	snow is	fall-ing fast.

THE RAIN.

19. KEY C. Lah is A. *Round in three parts.* LAMPE.

d^1 :— :r^1	m^1 :— :r^1	d^1 :— :t	d^1 :— :t	l :— :t	d^1 :— :t		
Hear	the stead - y	fall - ing	rain, It	beats	up - on	the	
l :— :se	l :— :m	l :— :s	d :— :r	m :— :m	l :— :		
win -	dow pane, And	pat - ters	in a	sad	re - frain.		

THE WANDERERS.

20. KEY A-flat. Lah is F. *Round in four parts.* B.

l$_1$:se$_1$	l$_1$:l$_1$	d :t$_1$	d :d				
Sad and	wea - ry,	on we	wan - der,				
m :m	m .r :d .t$_1$	l$_1$:m$_1$	l$_1$:—				
While the	shad-ows gath-er	dark - ly	round.				

SWIFT AND STRONG.

21. KEY B-flat. Lah is G. *Round in four parts.* From "Curwen's Music Drill."

m .f :m .r	d :l$_1$	se$_1$:se$_1$	l$_1$:—				
Swift and	strong the	storm sweeps	by,				
t$_1$:t$_1$	l$_1$ .t$_1$:d .r	m :m$_1$	l$_1$:—				
Seas are	roll - ing	moun - tains	high.				

REST IS SWEET.

22. KEY A. Lah is F-sharp. *Round in two or four parts.* B.

l$_1$:se$_1$	l$_1$ .d :m .r	d :t$_1$	l$_1$:m$_1$				
Rest is	sweet to	wea - ry	mor - tals.				

TUNING EXERCISES FOR S. S. C.

23. KEY F. Lah is D. *To be sung softly and slowly.*

	:	:	:	:	m	:-.m	:m	m	:—	:—
	:	:	d	:-.d	:d	d	:-.d	:d	t_1	:—	:—
l_1	:-.l_1	:l_1	l_1	:-.l_1	:l_1	l_1	:-.l_1	:l_1	se_1	:—	:—
m	:-.m	:m	m	:-.m	:m	m	:-.m	:m	m	:—	:—
	:	:	d	:-.d	:d	d	:-.d	:t_1	d	:—	:—
	:	:		:	:	l_1	:-.l_1	:se_1	l_1	:—	:—

24. KEY G. *Relative Minor.*

m	:r	m	:r	m	:—	—	:—	d	:t_1	d	:t_1	d	:—	—	:—
d	:t_1	d	:t_1	d	:—	—	:—	l_1	:se_1	l_1	:se_1	l_1	:—	—	:—
d	:s_1	d	:s_1	d	:—	—	:—	l_1	:m_1	l_1	:m_1	l_1	:—	—	:—

25. KEY A.

m	:s	f	:m	r	:—	m	:f	m	:r	d	:—
d	:m	r	:d	t_1	:—	d	:d	d	:t_1	d	:—
d	:d	t_1	:d	s_1	:—	d	:l_1	s_1	:s_1.f_1	m_1	:—

Relative Minor.

d	:m	r	:d	t_1	:—	d	:r	d	:t_1	l_1	:—
l_1	:d	t_1	:l_1	se_1	:—	l_1	:l_1	l_1	:se_1	l_1	:—
l_1	:l_1	se_1	:l_1	m_1	:—	l_1	:f_1	m_1	:m_1.r_1	d_1	:—

26. KEY F. MODULATING TO RELATIVE MINOR.

Major.				*Minor.*				*Major.*							
m	:f	m	:r	d	:r	d	:t_1	d	:r	m	:f	m	:r	d	:—
d	:r	d	:t_1	l_1	:t_1	l_1	:se_1	l_1	:t_1	d	:{d, l_1}	{d, s_1}	:t_1	d	:—
d	:t_1	d	:s_1	l_1	:se_1	l_1	:m_1	l_1	:s_1	d	:f_1	s_1	:s_1	d_1	:—

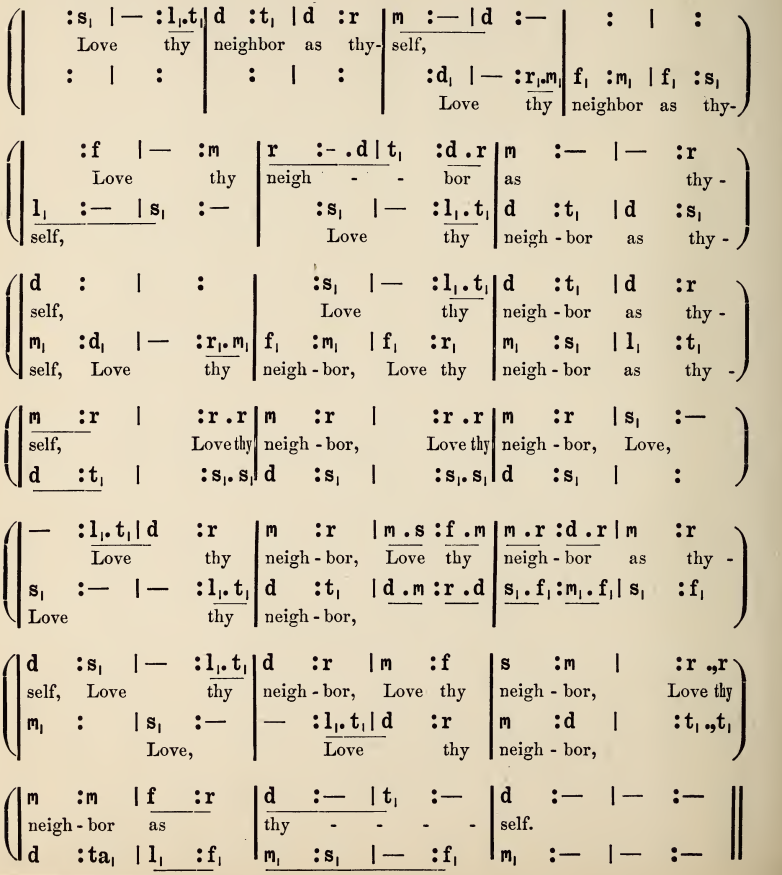
MODULATING TO RELATIVE MAJOR.

27. KEY B-flat. Lah is G. J. CRÜGER.

Minor.								*Major.*			
l_1	:d	t_1	:m	r	:d	t_1	:—	d	:r	m	:f
l_1	:l_1	se_1	:l_1	t_1	:l_1	se_1	:—	l_1	:t_1	d	:d
l_1	:l_1	m_1	:d_1	r_1	:l_2	m_1	:—	l_1	:s_1	d	:l_1
r	:r	d	:—	m	:d	t_1	:l_1	l_1	:se_1	l_1	:—
d	:t_1	d	:—	s_1	:l_1	f_1	:f_1	m_1	:-.r_1	d_1	:—
s_1	:s_1	m_1	:—	d_1	:f_1	r_1	:-.d_1	t_2	:t_2	l_2	:—

LOVE THY NEIGHBOR.

28. KEY B-flat. M. 96. S. C. Abridged from MAINZER.



THE FISHERMAN.

29. KEY F. Lah is D. S. S. C. M. 72. *Beating twice.* B.

:l_1	l_1	:—	:t_1	d	:—	:r	m	:—	:f	m	:—		
1.A	hard		life	hath		the	fish	-	er	- man,			
2.Yet	he		hath	joys,		the	fish	-	er	- man,			
3.And	mer	-	ry	is		the	fish	-	er	- man			
4.And	best		of	all,		the	fish	-	er	- man			
:l_1	l_1	:—	:t_1	d	:—	:r	m	:—	:f	m	:—		
:l_1	l_1	:—	:t_1	d	:—	:r	m	:—	:f	m	:—		

:f	m	:—	:r	d	:—	:r	m	:—	:—	—	:—		
In	storm,		and	sleet,		and	snow;						
When	gai	-	ly	blows		the	breeze,						
When	home	-	ward	he		doth	wend						
This	com	-	fort	still		can	gain:						
:r	d	:—	:t_1	l_1	:—	:l_1	se_1	:—	:—	—	:—		
l_1	l_1	:—	:se_1	l_1	:—	:f_1	m_1	:—	:—	—	:—		

:m	m	:—	:m	l	:—	:m	s	:—	:f	m	:—		
Tho'	wife		may	weep,		and	chil	-	dren	cling,			
And	drags		his	trawl		net	lust	-	i	- ly			
With	fish,		that	bring		the	chil	-	dren	bread,			
The	hand		that	keeps		his	flock		at	home			
:l_1	d	:—	:d	d	:—	:m	r	:—	:t_1	d	:—		
:l_1	l_1	:—	:l_1	l_1	:—	:d	t_1	:—	:s_1	l_1	:—		

:f	m	:—	:r	d	:—	:t_1	l_1	:—	:—	—	:—		
He	forth		to	sea		must	go.						
Be -	neath		the	flash	-	ing	seas.						
And	mon	-	ey,	too,		to	spend.						
Can	guard		him	on		the	main.						
:r	d	:—	:t_1	l_1	:—	:se_1	l_1	:—	:—	—	:—		
:r_1	m_1	:—	:m_1	m_1	:—	:m_1	l_1	:—	:—	—	:—		

JOY IS WARBLING.

30. DUET AND CHORUS. VOCAL POLKA. OTTO.

KEY B-flat. M. 72. *Staccato.*

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THE WITHERED FLOW'RET.

31. KEY C. Lah is A. *Sadly.* S.S.C. FRANZ ABT.

p							
:m	m :-.f | m :m	l :-.f | m :d'	t :l | s :m	r :-.f | m
1.O	flow - 'ret fair, O	flow - 'ret fair, Thou	look'st so fair in	set - ting sun,
2.O	flow - 'ret fair, O	flow - 'ret fair, In	dis - mal man-tle	comes the night,
3.O	flow - 'ret fair, O	flow - 'ret fair, In	balm-y air, and	ros - es bloom,
:d	d :-.r | d :d	d :-.r | d :d	r :f | m :d	t_1 :-.r | d
:l_1	l_1 :-.l_1 | l_1 :l_1	l_1 :-.l_1 | l_1 :l_1	t_1 :t_1 | d :d	s_1 :-.s_1 | d

		f	*p*		*f*		
:m	m :se | t :r'	r' :— | d :l	s :t | r' :f'	f' :— | m'
Thou'st	told thy last sad	tale,	Thou	flow-'ret of the	vale,
While	stars so soft-ly	shine	To	close those eyes of	thine,
Thus	comes a - gain the	morn	To	shed new beauties	born,
:m	m :se | se :t	t :— | l :f	f :f | f :s	s :— | —
:m	m :m | m :m	l_1 :— | — :l_1	t_1 :r | t_1 :s_1	d :— | —

			pp				
:r'	d' :-.d' | t :t	l :— | — :s.f	m :d' | t :se	l :— |
Thy	hap - py life is	run,	Thy	hap - py life is	run.
And	fade thy splendor	bright,	And	fade thy splendor	bright.
Pearls	strew - ing o'er thy	tomb,	Pearls	strewing o'er thy	tomb.
:t	l :-.l | se :se	l :— | — :s.f	m :m | r :t_1	d :— |
:r	m :-.m | m :m	f :— | — :s.f	m :m | m :m	l_1 :— |

MAY MORNING.

32. KEY F. *Sprightly.* S.S.C. FLOTOW.

m . :m .	s :- .m	m .f :f .l	l .r :r .	r :m .f
1. Wake ! wake !	wake ! for	this is sweet May	morn - ing	All are
2. Wake ! wake !	wake ! and	pick the ear-ly	vio - lets,	Sol will
d . :d .	m :- .d	d .t_1 :t_1 .t_1	t_1 :t_1 .	t_1 :d .r
d . :d .	d :- .d	s_1 .s_1 :s_1 .s_1	s_1 :s_1 .	s_1 :s_1

s :- .s	d¹ .s :s .m	m .r :r .	m . :m .	s :- .m		
hap - py,	all are hap-py,	bright, and gay ;	Wake ! wake !	wake ! the		
soon, will	soon within your	win-dow peep ;	Each young	leaf - let		
m :- .m	m .m :m .d	d .t$_1$:t$_1$.	d . :d .	m :- .d		
s$_1$:- .s$_1$	s$_1$ .s$_1$:s$_1$ .s$_1$	s$_1$ .s$_1$:s$_1$.	d . :d .	d :- .d		

m .f :f .l	l .r :r .	r :m .f	s :- .s	d¹ .s :f .r		
rob-ins all are	sing - ing,	All but	you are	praising, praising		
is a-wake and	stir - ring,	May morn	shines too	bright, too bright for		
d .t$_1$:t$_1$ .t$_1$	t$_1$:t$_1$.	t$_1$:d .r	m :- .m	m .m :r .t$_1$		
s$_1$ .s$_1$:s$_1$ .s$_1$	s$_1$:s$_1$.	f$_1$:m$_1$ .r$_1$	d$_1$:- :s$_1$	s$_1$ .s$_1$:s$_1$ .f$_1$		

C.t.

d :	m1 . :t .	d¹ :- .l	se.t :l .se	l .t :d¹ .		
May.	Wake ! wake !	wake ! the	trees are gai-ly	way - ing,		
sleep.	Wake ! wake !	wake ! for	this is sweet May	morn - ing,		
d :	t$_1$m . :m .	m :- .m	m .m :m .m	m :m .		
m$_1$:	s$_1$d . :t$_1$.	l$_1$:- .d	t$_1$ .r :d .t$_1$	d .t$_1$:l$_1$.		

rall. f.F. *a tempo.*

d¹ . :r¹ .	m¹ :d¹	t .f¹ :m¹ .r¹	r¹l .s :fe .f	m . :m .	s :- .m	
Beck - 'ning	us with	outstretch'd arms of	ev-er - green ;	Come, help,	find young	
All are	hap - py,	all are happy,	blithe, and gay ;	Wake ! wake !	wake ! the	
s . :s .	s :s	s .s :s .f	m t$_1$. t$_1$:d .r	d . :d .	m :- .d	
m . :r .	d :m	r .t$_1$:d .s$_1$	d s$_1$. s$_1$:l$_1$ .t$_1$	d . :d .	d :- .d	

f

m .f :f .l	l .r :r .	r :m .f	s :- .s	d¹ .s :f .r	d :	
columbines and	vio - lets,	Sweet young	flow'rs to	crown our May-day	queen.	
robins now are	sing - ing,	All but	you are	praising, praising	May.	
d .t$_1$:t$_1$ .t$_1$	t$_1$:t$_1$.	t$_1$:d .r	m :- .m	m .m :r .t$_1$	d :	
s$_1$ .s$_1$:s$_1$ .s$_1$	s$_1$:s$_1$.	f$_1$:m$_1$ .r$_1$	d$_1$:- .s$_1$	s$_1$ .s$_1$:s$_1$ .f$_1$	m$_1$:	

NOW NIGHT COMES.

CHORALE. HEINRICH ISAAC, A.D., 1490.

33. KEY A. *Slow and sustained.* S.S.C.

:m	d	:r	m	:s	f	:—	m̂	:m	s	:s	r	:m	d	:—	t̂$_1$				
1. Now	night comes		soft - ly		steal	-	ing, Now		wakes the		deep-er		feel	-	ing,				
2. The	stars are		climbing		slow	-	ly, A		spir - it		pure and		ho	-	ly				
:s$_1$	s$_1$	:t$_1$	d	:r	d	:t$_1$	d	:d	t$_1$	:d	t$_1$	:t$_1$	l$_1$	:fe$_1$	s$_1$				
:d$_1$	m$_1$	:s$_1$	d	:t$_1$	l$_1$	:s$_1$	d$_1$	:l$_1$	s$_1$	:m$_1$.f$_1$	s$_1$	:se$_1$	l$_1$	:r$_1$	s$_1$				

:s$_1$	d	:r	m	:m	r̂	:m	d	:r	m	:s	f	:—	m̂						
And	day's harsh		dis - cords		cease ; In		sol - emn		mu - sic		blend	-	ing,						
Per -	vades the		si - lent		air, The		stars will		set ; the		mor	-	row						
:s$_1$	s$_1$	:t$_1$	d	:d	t$_1$	:s$_1$	s$_1$	:t$_1$	d	:d	d	:t$_1$	d						
:s$_1$.f$_1$	m$_1$	:s$_1$	d$_1$	:m$_1$	s$_1$	:d$_1$	m$_1$	:r$_1$	d$_1$	:m$_1$	r$_1$	:s$_1$	d$_1$						

:m	s	:s	r	:m	d	:—	t̂$_1$	:s$_1$	d	:r	m	:f	m	:r	d̂				
Our	thoughts to		heav'n as-		cend	-	ing, Are		fill'd with		joy and		ho - ly		peace.				
May	bring us		joy or		sor	-	row ; To		do Thy		will be		all our		care.				
:d	t$_1$	:d	t$_1$.l$_1$	:se$_1$	l$_1$	:fe$_1$	s$_1$	:s$_1$	s$_1$	:t$_1$	d	:r	d	:t$_1$	d				
:l$_1$	s$_1$	:m$_1$.f$_1$	s$_1$.f$_1$	:m$_1$	l$_1$	:r$_1$	s$_1$	:s$_1$.f$_1$	m$_1$	:s$_1$	d$_1$	:f$_1$	s$_1$	:s$_1$	d$_1$				

SOLFEGGIOS IN TWO-PART HARMONY. B.

34. KEY E.

:m	s	:-.f	m	:d^1	t	:-.l	s	:l	s	:m	r	:f	f	:—	m				
:d	m	:-.r	d	:m	s	:-.f	m	:f	m	:d	t$_1$	:r	t$_1$	:s$_1$	d				

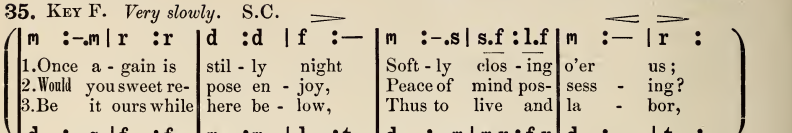
:r	m	:-.f	s	:se	l	:-.t	d^1	:d^1	t	:l	s	:fe	l	:—	s				
:t$_1$	d	:-.r	m	:m	f	:-.r	d	:m	r	:d	t$_1$	:r	d	:—	t$_1$				

:f	m	:-.r	:d	:l	s	:-.f	m	:s	l	:t	d^1	:m	r	:—	d				
:r	d	:-.t$_1$	d	:f	m	:-.r	d	:m	f	:r	m	:d	d	:t$_1$	:d				

ONCE AGAIN IS STILLY NIGHT.

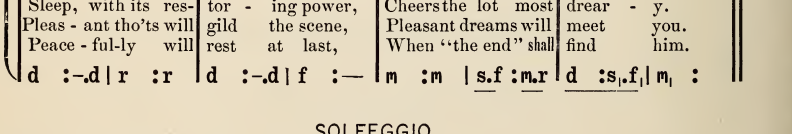
A. J. Foxwell. Naumann. From Curwen's Two-Part Songs.

35. Key F. *Very slowly.* S.C.



SOLFEGGIO.

36. Key B. Lah is G-sharp. S.C. B.



WAKE, MINSTRELS OF THE WOODLANDS.

FRANZ ABT. From Curwen's "Trios for Equal Voices."

37. KEY C. *Gaily.* S.S.C.

:s | s :-.m | s :d'	s :— | m :d'	l :f'.m' | r' :s	m' :— | —
1 Wake, min - strels of the	wood - lands, Sing	loud, with jo - cund	cheer,
2. Ye sing of heav'nly	kind - ness, Of	gifts so large and	free,
3. O birds on wav - ing	branch - es, Be	mine as yours the	praise;
:m | m :-.d | m :m	m :— | m :s	f :l.d' | t :s	s :— | —
:d | d :-.d | d :d	d :— | d :m	f :r | s :s	d :— | —

G.t.

:m' | l s :-.s | f :m	m :— | r :r	r :-.m | f :s	m :— |
For spring a - gain ap -	pear - eth, The	love - ly flow'rs are	here.
Of beau - ty all a -	dorn - ing, Of	flow - 'ret, rill, and	tree.
Sing loud of heav'nly	mer - cy, That	bless - eth all our	days.
:s d | d :-.d | d :d	d :— | d :d	t_l :-.d | r :t_l	d :— |
:d f_l | m_l :-.m_l | l_l :s_l	s_l :— | f_l :fe_l	s_l :-.s_l | s_l :s_l	d :— |

f. C.

:d s | s.l :s.l | t.d' :t.d'	r' :-.r' | r' :s	s :l.t | d'.t :d'.r'
Then sing, oh, sing a	mer - ry strain, Oh,	wel - come to the
:d s | s.l :s.l | s.l :s.l	t :-.t | t :s.f	m :f.r | m.s :s
: : | (d) :s	s.fe :s.l | s.f :m.r	d :-.d | d.r :m.s

m' :-.m' | m' :m'	f' :-.m' | r' :d'	t :-.l | s :s
woods a - gain; Then	sing, sweet birds, in	mer - ry strain, Oh,
d' :-.d' | d' :d'	d' :-.d' | s :s	s :-.fe | s :s
d' :-.d' | d' :ta	l :-.s | f :m	r :-.d | t_l :

s :l.t | d'.t :d'.r'	m' :— | r' :—	d' :— |
wel - come to our	woods a -	gain!
s :l.t | d'.t :d'.r'	d' :s | f :—	m :— |
: | :d'.f	s :— | s_l :—	d :— |

FIRMLY STAND.

38. KEY A. M. 80. *With spirit.* NAGELI.

:s_1 .,s_1	s_1	:—	:d .,t_1	d	:—	:m	r	:f	:m	r	:—
1.Firmly	stand,		firmly	stand,		my	na	-	tive	land !	
2.Safe-ly	dwell,		safely	dwell,		my	na	-	tive	land !	
3.Sing for	joy,		sing for	joy,		my	na	-	tive	land !	
:s_1 .,s_1	s_1	:—	:m_1 .,r_1	m_1	:—	:s_1	s_1	:—	:d	t_1	:—
:s_1 .,s_1	s_1	:—	:d_1 .,d_1	d_1	:—	:d_1	t_2	:—	:d_1	s_1	:—

:s_1 .,s_1	s_1	:—	:r .,d	r	:—	:f	m	:s	:f	m	:—
Firmly	stand,		firmly	stand,		my	na	-	tive	land !	
Safe-ly	dwell,		safely	dwell,		my	na	-	tive	land !	
Sing for	joy,		sing for	joy,		my	na	-	tive	land !	
:s_1 .,s_1	s_1	:—	:t_1 .,l_1	t_1	:—	:r	d	:m	:r	d	:—
:s_1 .,s_1	s_1	:—	:s_1 .,s_1	s_1	:—	:s_1	d	:—	:t_1	d	:—

:s_1 .,s_1	d	:- .d	:d .,d	m	:—	:m .,m	r	:l_1	:r	t_1	:s_1	:
True in	heart	and true in		hand,		All that's	ho	-	ly	cher - ish ;		
May thy	sons	u- ni-ted		stand,		Firm and	true		for	ev - er :		
In thee	dwells	a noble		band,		All thy	weal		to	cher - ish ;		
:s_1 .,s_1	m_1	:- .m_1	:s_1 .,d	d	:—	:s_1 .,s_1	fe_1	:—	:fe_1	s_1	:s_1	:
:s_1 .,s_1	d_1	:- .d_1	:m_1 .,m_1	d_1	:—	:d_1 .,d_1	r_1	:—	:r_1	s_1	:s_1	:

d .,d	:m	:d	l_1	:- .f_1	:f_1	r .,r	:f	:r	t_1	:- .s_1	:s_1
Then shall God	re -		main	thy friend,		Then shall heav'n thy			walls	de - fend,	
God forbid	the		day	should rise		When 'tis said our			free -	dom dies !	
God with might will			guard	thee round.		While thy steps in			truth	are found,	
m_1 .,m_1	:s_1	:s_1	f_1	:- .f_1	:f_1	t_1 .,t_1	:t_1	:t_1	s_1	:- .s_1	:s_1
d_1 .,d_1	:d_1	:m_1	f_1	:- .f_1	:f_1	s_1 .,s_1	:s_1	:s_1	s_1	:- .s_1	:s_1

f *cres.*

m	:r	:	m	:r	:	m .,r	:d .,r	:m .,fe	s	:—	:—	s	:
Free- dom !			Free- dom !			Freedom shall not			per	-	-	ish !	
Free- dom !			Free- dom !			Freedom die, Oh			nev	-	-	er !	
Free- dom !			Free- dom !			Freedom shall not			per	-		ish !	
d	:t_1	:	d	:t_1	:	d .,t_1	:l_1 .,t_1	:d	t_1	:—	:—	s_1	:
d	:s_1	:	d	:s_1	:	d .,s_1	:l_1	:l_1	s_1	:—	:—	s_1	:

ff

:s₁.,s₁	s₁ :—	:r .,d	r :—	:s₁.,s₁	s₁ :—	:m .,r	m :—	:d
Firmly	stand,	firmly	stand,	firmly	stand,	firmly	stand,	my
Safely	dwell,	safely	dwell,	safely	dwell,	safely	dwell,	my
Sing for	joy,	sing for	joy,	sing for	joy,	sing for	joy,	my
:s₁.,s₁	s₁ :—	:t₁.,l₁	t₁ :—	:s₁.,s₁	s₁ :—	:d .,t₁	d :—	:m₁
:s₁.,s₁	s₁ :—	:s₁.,s₁	s₁ :—	:s₁.,s₁	s₁ :—	:d₁.,d₁	d₁ :—	:d₁

r	:f	:m	s	:-.f :m	r	:— :—	t₁	:— :—	d	:— :—	— :—
na	-	tive	land,	my	na	-	tive		land.		
s₁	:— :d		t₁	:— :d	t₁	:— :—	s₁	:— :f₁	m₁	:— :—	— :—
t₂	:— :d₁		r₁	:— :d₁	s₁	:— :—	s₁	:— :—	d₁	:— :—	— :—

SOLFEGGIOS.

From Abt.

39. Key C. f.F.

.s	d¹ :l	s	: .d¹	s	.,m :f	.,s	m : .ᵐt₁
.m	m :f	m	: .m	m	.,d :r	.,t₁	d : .ᵈs₁

C.t.

r	.,r	:m	.,t₁	r	.d	:	.ᵈf	r¹	.,d¹	:t	.l	s	.se	:l .,f
t₁	.,l₁	:se₁	.,se₁	se₁	.l₁	:	.¹₁r	f	.,m	:r	.d	t₁	.t₁	:t₁ .,t₁

G.t.

f	.m	:	.ᵐl₁	t₁		:-	.t₁	d	.r	:m	.s,f	m		:r .,f
t₁	.d	:	.ᵈf₁	f₁		:-	.f₁	m₁	.s₁	:d	.l₁	s₁		:s₁

f.C.

m	:	.ᵈs	s	.m¹	:r¹	.d¹	d¹	.l	:	.l	s	:l	.t	d¹ :-.
d	:	.ᵗᵃ₁f	m	.s	:f	.m	l	.f	:	.f	m	:f	.r	m :-.

40. Key G. B.

s	:-.f	:m .re	m	:—	:m	f	:-.m	:r .de	r	:—	:re			
	:	:	d	:-.t₁	:l₁.se₁	l₁	:—	:l₁	t₁	:-.l₁	:s₁.fe₁			

m	:-.r	:d .t₁	d	:—	:de	r	:—	:s₁	d	:—	:—			
s₁	:—	:se₁	l₁	:-.s₁	:f₁.m₁	f₁	:—	:f₁	m₁	:—	:—			

SUMMER IS GONE.

SONG WITH HUMMING ACCOMPANIMENT.

41. KEY B-flat. Lah is G. *Slow.* From the "Standard Course."

l_1 :— $\mid l_1$:-.t_1	d :— $\mid$ — :t_1	l_1 :m $\mid$ r :d	t_1 :— $\mid$ — :—
Sum - mer is	gone, And	sad - ly sighs the	breeze,
Sum - mer is	gone, And	here I sad - ly	sigh,
S.S.C.			
l_1 :— $\mid$ — :-.t_1	d :— $\mid$ — :	d :t_1 $\mid$ — :l_1	se_1 :— $\mid$ — :—
l_1 :— $\mid$ — :-.t_1	d :— $\mid$ — :	l_1 :se_1 $\mid$ — :l_1	m_1 :— $\mid$ — :—
l :— $\mid$ — :-.t_1	d :— $\mid$ — :	m_1 :— $\mid$ — :—	— :— $\mid$ — :—
Hm,		Hm,	

l_1 :— $\mid l_1$:-.t_1	d :— $\mid$ — :t_1	l_1 :m $\mid$ r :d	t_1 :— $\mid$ — :—
Moan - ing it	goes Thro'	bare and leaf - less	trees,
All, all a-	lone, Not	one dear friend is	nigh;
l_1 :— $\mid$ — :-.t_1	d :— $\mid$ — :	d :t_1 $\mid$ — :l_1	se_1 :— $\mid$ — :—
l_1 :— $\mid$ — :-.t_1	d :— $\mid$ — :	l_1 :se_1 $\mid$ — :l_1	m_1 :— $\mid$ — :—
l_1 :— $\mid$ — :-.t_1	d :— $\mid$ — :	m_1 :— $\mid$ — :—	— :— $\mid$ — :—
Hm,		Hm,	

m :— $\mid$ m :-.m	m :— $\mid$ — :m	m :s $\mid$ f :m	r :— $\mid$ — :—
Sweet flow'rs are	dead, The	song-birds all have	flown,
Sigh on, ye	winds; Tho'	spring a - gain will	come,
t_1 :d $\mid$ r :d	t_1 :— $\mid$ — :	d :m $\mid$ r :d	t_1 :— $\mid$ — :—
se_1 :l_1 $\mid$ t_1 :l_1	se_1 :— $\mid$ — :	s_1 :— $\mid$ — :—	— :— $\mid$ — :—
m_1 :— $\mid$ — :—	— :— $\mid$ — :	d_1 :— $\mid$ t_2 :d_1	s_1 :— $\mid$ — :—
Hm,		Hm,	

r :— $\mid$ s :-.f	m :— $\mid$ — :r.d	t_1 :l_1 $\mid$ l_1 :se_1	l_1 :— $\mid$ — :—
Sigh on ye	winds, For	sum - mer days are	gone.
Those dear, dear	friends To	me can - not re -	turn.
r :— $\mid$ — :—	d :— $\mid$ — :	se_1 :l_1 $\mid$ m_1 :—	— :— $\mid$ — :—
t_1 :— $\mid$ — :—	d :— $\mid$ — :	m_1 :— $\mid$ — :r_1	d_1 :— $\mid$ — :—
s_1 :— $\mid$ — :—	l_1 :— $\mid$ — :	r_1 :d_1 $\mid$ — :t_2	l_2 :— $\mid$ — :—
Hm,		Hm,	

WHO'LL BUY MY ROSES?

42. KEY B-flat. A ROUND COMPOSED OF THREE POPULAR MELODIES.

1	s :s .,l :s .,f	m :d :d	r :s$_1$:s$_1$
	Who'll buy my	ros - es, my	sweet, pret - ty
2	s$_1$:m :r	d :m$_1$:s$_1$	f$_1$:r$_1$:t$_1$
	Pret - ty blue	vio - lets, blue	vio - lets, blue
3	d$_1$.,d$_1$:m$_1$.,m$_1$:s$_1$.,s$_1$	s$_1$.,d :d :m$_1$,s$_1$,d	t$_1$:r :s$_1$,l$_1$,t$_1$
	La, la, la, la, la la,	la, la, la, la,la,la,	la, la,la,la,

m :d :d	s :s .,l :s .,f	m :d :d	
ros - Come,	who'll buy my	ros - es, who'll	
d :— :s$_1$	s$_1$:m :r	d :m$_1$:s$_1$	
vio - - lets,	Pret - ty blue	vio - lets, who'll	
d :— :	d$_1$.,d$_1$:m$_1$.,m$_1$:s$_1$.,s$_1$	s$_1$.,d :d :m$_1$,s$_1$,d	
la.	La, la, la, la, la, la,	la, la, la,la,la,	

r :s$_1$:s$_1$	d :— :	r :s$_1$:s$_1$
buy them, who'll	buy?	Fresh from the
f$_1$:r$_1$:t$_1$	d :— :	f$_1$:r$_1$:t$_1$
buy them, who'll	buy?	All are fresh
t$_1$:r :s$_1$,l$_1$,t$_1$	d :— :	r$_1$ .f$_1$:r$_1$ .t$_1$:r
la, la, la,la,	la.	La, la, la, la, la,

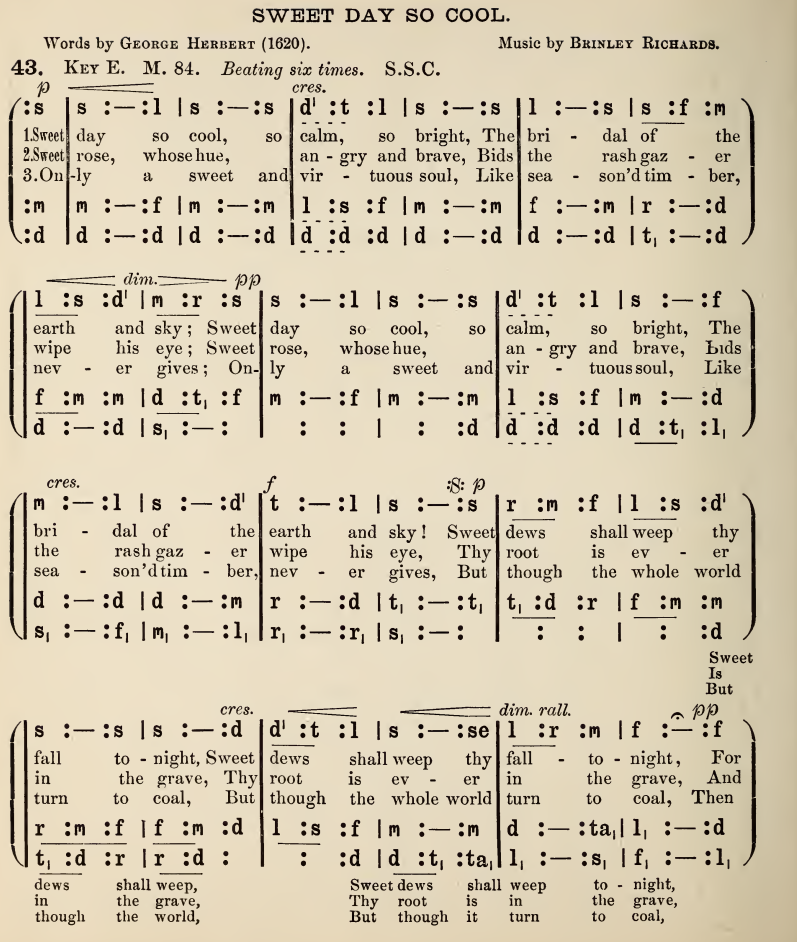
m :d :d	r :s$_1$:s$_1$	m :d .,r :m .,f
coun - try are	all these sweet	pos - ies, Come,
d :m$_1$:s$_1$	f$_1$:r$_1$:t$_1$	d :— :s$_1$
gath - er'd and	beau - teous be -	side, Come,
m$_1$ .s$_1$:m$_1$ .d :m	r$_1$ .f$_1$:r$_1$ .t$_1$:r	m$_1$ .s$_1$:m$_1$ .d :m
la, la, la, la, la,	la, la, la, la, la,	la, la, la, la, la.

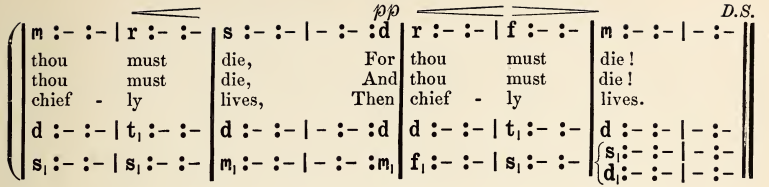
s :s .,l :s .,f	m :d :d	r :s$_1$:s$_1$	d :— : 2
who'll buy my	ros - es, who'll	buy them, who'll	buy?
s$_1$:m :r	d :m$_1$:s$_1$	f$_1$:r$_1$:t$_1$	d :— : 3
buy my blue	vio - lets, who'll	buy them, who'll	buy?
d$_1$.,d$_1$:m$_1$.,m$_1$:s$_1$.,s$_1$	s$_1$.,d :d :m$_1$,s$_1$,d	t$_1$:r :s$_1$,l$_1$,t$_1$	d :— : 1
La, la, la, la, la, la,	la, la, la,la,la,	la, la,la,la,	la.

SWEET DAY SO COOL.

Words by George Herbert (1620). Music by Brinley Richards.

43. Key E. M. 84. *Beating six times.* S.S.C.

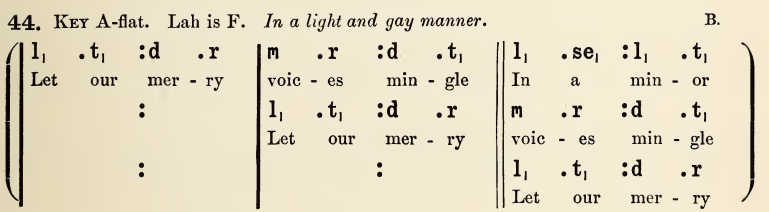




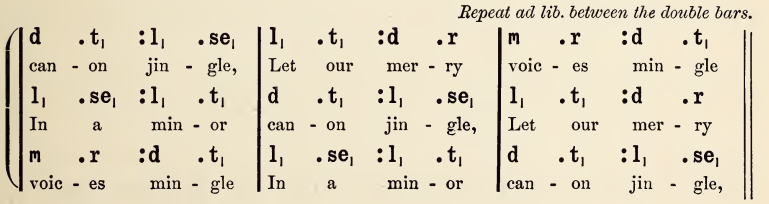
LET OUR MERRY VOICES.

CANON.

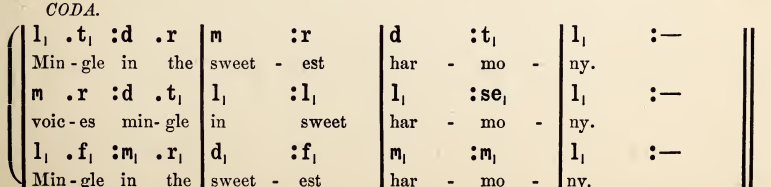
44. Key A-flat. Lah is F. *In a light and gay manner.* B.



Repeat ad lib. between the double bars.

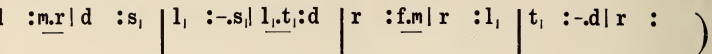


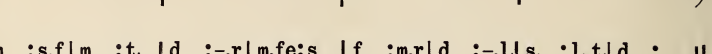
CODA.



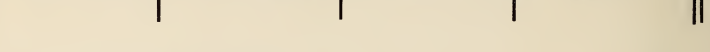
SOLFEGGIOS TO BE SUNG IN UNISON.

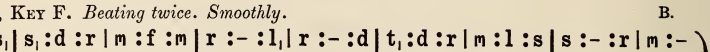
45. KEY G. B.



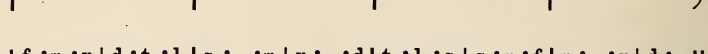


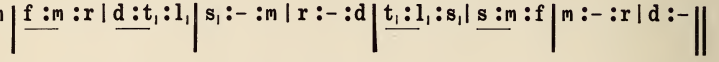
46. KEY F. *Beating twice. Smoothly.* B.

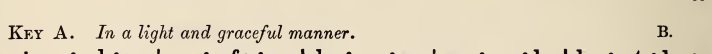




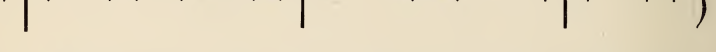
47. KEY A. *In a light and graceful manner.* B.

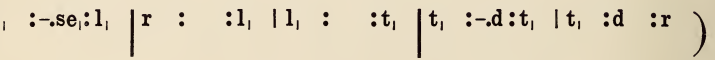






48. KEY G. B.





(| f :-.fe|s :r | r :-.m|f :t$_{,}$ | d :r | m :—)

(| m :- .re|m :l$_{,}$ | r :- .de|r :s$_{,}$)

(| d :ta$_{,}$ | l$_{,}$ .t$_{,}$:d .r | s$_{,}$:l$_{,}$ .t$_{,}$ | d :— ‖

49. KEY A-flat. B.

(| d :s$_{,}$ | m .r :d .t$_{,}$ | l$_{,}$:m$_{,}$ | d .t$_{,}$:l$_{,}$.se$_{,}$ | l$_{,}$:- .t$_{,}$ | d :r)

(| m .s :f .m | r :— | m :d | t$_{,}$.r :d .t$_{,}$ | d :l$_{,}$ | se$_{,}$.t$_{,}$:l$_{,}$.se$_{,}$)

(| l$_{,}$:- .m$_{,}$ | ba$_{,}$ .se$_{,}$:l$_{,}$ .t$_{,}$ | d :t$_{,}$ | l$_{,}$:—)

(| d :- .s$_{,}$ | l$_{,}$ .t$_{,}$:d .r | m :r | d :— ‖

50. KEY E-flat. *Smoothly.* B.

(| m :-.f :s .l | s :— :f | r :-.m :f .s | f :— :m)

B♭t.

(| m l :-.t :d^{1}.r^{1} | m^{1} :— :d^{1} | t :-.l :t | d^{1} :— :)

f.E♭

(| ta f :-.m :f .s | f :— :m | l :-.se :l .t | l :— :se)

(| d^{1} :-.t :l .s | t :— :l | s :-.f :r | d :— : ‖

51. KEY C. B.

(:m | s :f.m | r :d | t_1 :l | s :t.d' | r' :f | m :f.s | l :t_1 | d)

G.t.

(:$^{r}s_1$ | l_1.t_1 :d | f :m | r :d | s :f | l_1 :t_1 | m :r | s_1 :t_1 | d)

f.C.

(:^{d}s | f :m | l :-.s | t :l.s | d' :m | f :r' | t :-.d' | m :r | d ‖

52. KEY F. B.

(.d :m .f | s :- .se:l .m | f :- .r :t_1 .r | f :- .fe:s .r)

C.t.

(m :- .^{m}l :l .t | d' :- .l :r' .d' | t :- .s :t .d')

f.F.

(r' :- .s :m' .r' | d' :- .^{s}r :r .m | f :- .r :s .f)

(m :- .m :f .fe | s :- .d :m .r | d :- .‖

53. KEY D. *Lightly.* B.

(:d | m : :s | f : :l | s :l :t | d' :— :s)

A.t.

(t : :l | s : :f | l :-.s :f.m | r :— :$^{r}s_1$ | l_1 : :l_1)

(t_1 : :t_1 | d :r :m | f : :m | r : :d | s : :f)

f.D.

(m :-.r :d.t_1 | d :— :^{ta}f | m : :r | d : :l | s :l :t)

(d' :— :s | d' : :s | t : :l | s :-.f :m.r | d :— ‖

INTERMEDIATE RHYTHMS

FOR PUPILS PREPARING FOR THE INTERMEDIATE CERTIFICATE OF THE TONIC SOL-FA COLLEGE.

REQUIREMENTS OF THE INTERMEDIATE CERTIFICATE.

1. Bring on separate slips of paper the names of twelve tunes, and sol-fa from memory, while pointing it on the modulator, one of these tunes chosen by lot.

2. Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Intermediate Rhythms" chosen by lot. Two attempts allowed. The candidate may taa-tai each exercise in place of the first attempt.

3. Sing to *laa*, from the examiner's pointing on the modulator, a voluntary containing transitions of one remove; and also sol-fa, from the examiner's pointing, a voluntary containing easy transitions of two or three removes, and phrases in the minor mode.

4. Sol-fa at first sight, and afterwards sing to words, or to the syllable *laa*, from the Tonic Sol-fa notation, any tunes or parts of tunes the examiner may select, containing transition of the first remove.

5. Sol-fa in correct time and tune any one of Nos. 11 to 22 of the "Minor Mode Phrases," taken by lot. Two attempts allowed.

6. Write down from ear the Sol-fa notes of any two simple phrases of four and six tones respectively, the examiner giving the key-tone, and singing the tune to *laa*, or playing it on an instrument, but not more than three times.

7. Sol-fa at first sight, and afterwards sing to words, or to the syllable *laa*, any part in a Psalm or hymn tune from the staff notation, equal in difficulty to the Sol-fa sight-test in the "Elementary Certificate."

Note.—The seventh requirement is optional, but if it is complied with, the words "Passed in the staff notation also" will be added to the certificate.

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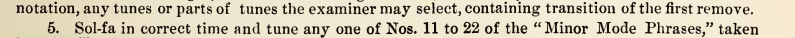
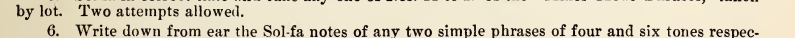
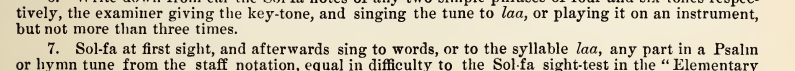
1. KEY C. M. 100. **taa tai tee.** *Bugle Call*, "Charge."



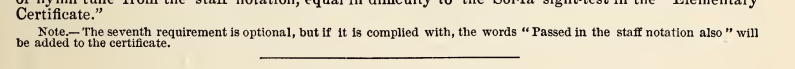
2. KEY A. M. 100. *Twice.* **taa-ai-ee.** *Bugle Call*, "Quick Time."



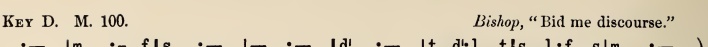
3. KEY F. M. 100. *Twice.* *Bugle Call*, "Men's Dinner."



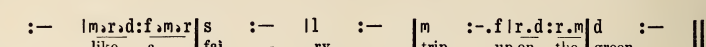
4. KEY F. M. 100. *Bishop*, "The land of my birth."



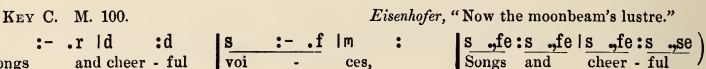
5. KEY D. M. 100. *Bishop,* "Bid me discourse."



6. KEY C. M. 100. *Eisenhofer,* "Now the moonbeam's lustre."

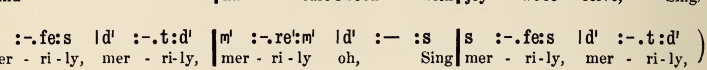


7. KEY C. M. 72. *Twice.* taa-efe-tee. *Sir J. Stevenson,* "Fisherman's Glee."

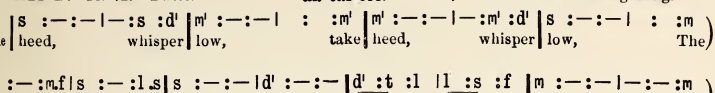


8. KEY C. M. 72. *Twice.* taa-ai-tee. *Bishop,* "When wearied wretches."

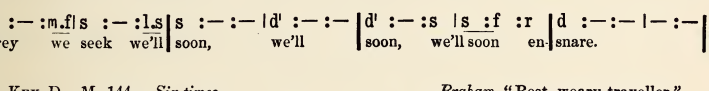
9. KEY A. M. 72. *Thrice.* taa-tefe-tifi. *Kreutzer,* "Land of Light."



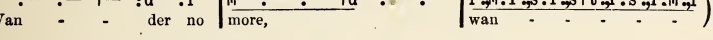
10. KEY D. M. 72. *Twice.* **aa-tai-tee.** *Auber,* "Fisherman's Morning Song."



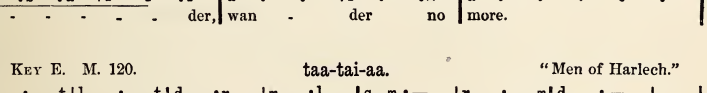
11. KEY D. M. 144. *Six times.* *Braham,* "Rest, weary traveller."



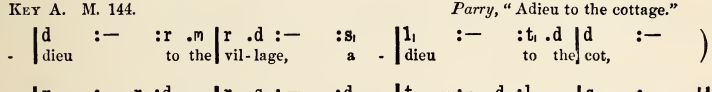
12. KEY E. M. 120. **taa-tai-aa.** "Men of Harlech."



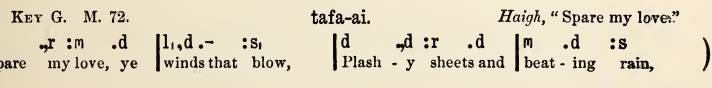
13. KEY A. M. 144. *Parry,* "Adieu to the cottage."



14. KEY G. M. 72. **tafa-ai.** *Haigh,* "Spare my love."



15. KEY F. M. 60. "She never blamed him."



16. Key D. M. 96. *Shield*, "The heaving of the lead."

(:d ,,r | m :m | r :f ,,r | d :t₁ | d : .s₁ | d .r :m .f | s)
Now | to her berth the | ship draws nigh— We | shor - ten sail—)

(: .s | l .t :d' .l | s : .s | d' :- .t | l :- .s | s .f :m .r | d ||
She | feels the tide— "Stand | clear the ca - ble" | is the cry.

17. Key F. M. 60. *Bishop*, "Oh no, we never mention her."

(: .s | d ,,t₁ :d ,r .- | m ,,m :s .m | r ,,d :r ,m .- | d)
Oh | no, we never | men - tion her, Her | name is never | heard.

(: .s | s ,,t₁ :t₁ .r | r ,d .- :d ,,l₁ | s₁ ,d .- :d .r ,m | d ||
From | sport to sport they | hurry me, to | banish my re - | gret.

18. Key A. M. 80. *Braham*, "Beneath the willow tree."

(: .s₁ | d ,,d :d :- .r | m ,,d :d : .l₁ | s₁ ,,m₁ :d : .m₁ | r₁ : : .l₁)
Oh, | take me to your | arms, my love. She | will not list to | me, Be-

(| s₁ ,,m₁ :f₁ :- .r₁ | d₁ : : | s₁ ,m₁ .- : :d ,s₁ .-)
neath the wil - - low | tree, | willow, willow,

(| m ,d .- : : .l₁ | s₁ ,,d :m :- .t₁ | d :— : ||
willow, Be - | neath the wil - - low | tree.

19. Key C. M. 80. *J. R. Thomas.* "Homeward bound."

(| d' :s | m :s .s | s :- .f | m .s : | r' .s :s ,,f | m :)
Home - ward, | homeward, The | sun is | dropping, | dropping in the | sea.

(| .d' :l . | .d' :s .s | s .t :r' .f | m : .d' | l . : .d' | s . : .s)
Good-night, | good-night he | says to you and | me; Good- | night, good- | night, he

(| s .d' :d' .t | d' : .d' | ta :- .ta | l :- .l | t :- .t | d' : ||
says to you and | me. We're | home - ward | bound, we're | home - ward | bound.

20. Key C. M. 88. *J. R. Thomas.* "Lily bells and roses."

(.m :m .f | s :- .s :l .s | d' :— :d' | t .f :l :f | m :- .m :m .f)
Where li- ly | bells in beauty | grow My | home, my home shall | be, Go search the

(| fe :s :l .s | d' :— :d' | t .d' :l :- .t | s :- ||
wild - wood, high and | low, What | sight so fair to | see?

MINOR MODE PHRASES,

SELECTED FROM WELL-KNOWN COMPOSERS.

For the 5th requirement of the Intermediate Certificate, any one of Nos. 11 to 22, taken by lot must be Sol-faad in correct tune and time. Two attempts allowed. The key may be changed when necessary.

1. KEY G. Lah is E. SIR H. BISHOP. From "Tis when to sleep."

l, :l,.t,	d :r	m :f	t, :m	l .l :d	r :m	l, :—	:l,
Still as un-daunted	on we	stray, Thro'	many a	tan - gled	brake,	We	

m :-.r	d.r :d.t,	l, :d	t, :m,	l, :t,	d :r	m :—	— :— ‖
pause to mark the	si - lent	way The	cau - tious	trav -'lers	take.		

2. KEY B-flat. Lah is G. MENDELSSOHN. From the "Turkish Drinking Song."

l, :m, ..m,	l, :m,	t, :m,	t, :m, ..m,	d :l, ..t,	d :l, ..d	m :—	d : ‖
Bump not the flask, thou	churl-ish	clown, On the	board as tho' you would	break	it!		

3. KEY A. Lah is F-sharp. W. BOYD. From a Part-Song.

:m.r	d :l,	t, :m,	l, :-.t,	d :d	r :r	f :f	m :—	—
At	Christmas - time, when	frost	is out, The	year is	grow - ing	old,		

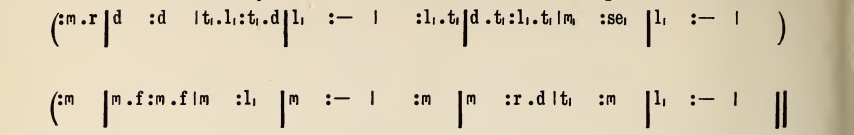
:m,	l, :-.t,	d :r	m :f	m :r	d :t,.l,	t, :se,	l, :—	— ‖
But	sure - ly, soon as	A - pril	comes, 'Twill	wake and	bloom a -	gain.		

4. KEY C. Lah is A. WELSH AIR. From "The Dawn of Day."

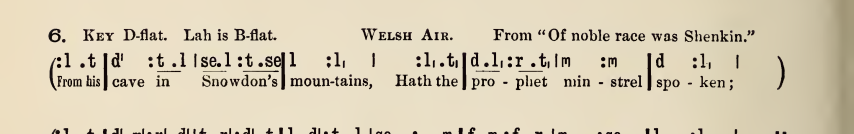
:l	l :m	m :d'	d' :—	t :t	l :d'	t :l	l :—	se
Sweet	Spring a - gain re -	turn	ing, Makes	ev - 'ry	bo - som	glad,		

:l	m :f	r :m	d :r	t, :-.d	l :l	d'.t :l.se	l :—	— ‖
The	birds are	sing - ing	from each	spray, 'Tis	I a -	lone am	sad.	

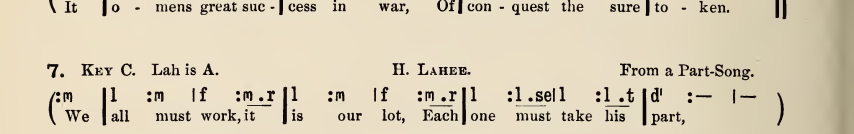
5. KEY A. Lah is F-sharp. J. R. THOMAS. From "There are good fish in the sea."



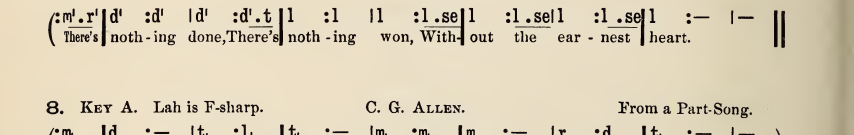
6. KEY D-flat. Lah is B-flat. WELSH AIR. From "Of noble race was Shenkin."



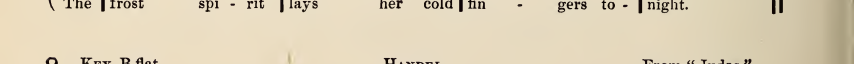
7. KEY C. Lah is A. H. LAHEE. From a Part-Song.



8. KEY A. Lah is F-sharp. C. G. ALLEN. From a Part-Song.



9. KEY B-flat. HANDEL. From "Judas."



10. KEY F. Lah is D. J. R. THOMAS. From "The Owl."

(:m | l :m ,m | d :m ,m | t, :m | l, : ,t, | d :d ,r | m :m | l, : |
Mourn | not for the owl, nor his | gloomy plight; The | owl hath his share of | good;

(:m | m :t, ,d | l, :m ,m | m :t, ,d | l, :t, | d :m ,m | l :- .r | m :— |
Nor | lone - ly the bird, nor his | ghast - ly mate, They're | each un-to each a | pride,

(:se | l :s .s | f :m .m | r :d | f :- .m | l :f .r | m :m | l, :— |
Thrice | fond - er, perhaps, since a | strange dark fate Has | rent them from all be - | side.

11. KEY B-flat. Lah is G. HENRY SMART. From "Good-night, thou glorious sun."

(:m, | m, :- .m, | ba, :se, | l, :l, | t, :t, | d :m | r :l, | d :— | t, |
Veil'd | by thy cloak of | crim - son gold, Thy | day's high du - ty | done.

12. KEY C. Lah is A. P. LA TROBE. From the Tune "Hereford."

(:l | se :l | se :m | m :re | m :m | ba :se | l :t | d' :t | l |
On | thee a - lone our | spi - rits stay, While | held in life's un - | e - ven way.

13. KEY D. Lah is B. HANDEL. From "Jephtha."

(:m | l :m | ba :se | l :— | :t | d' :se | l :t |
Or | heav'n, earth, seas, and | sky In | one con - fu - sion

(d' :— | :f | m :r | d :t, | l, :— | —
lie, Ere | in a daugh - ter's | blood

14. KEY D. Lah is B. HENRY SMART. From "The Lady of the Lea."

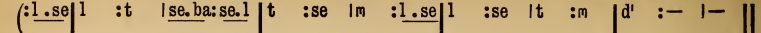
(m :m | ba :se | l :t | d' :— | d :d | r :- .d | d | — | — | :—
Cold with - in the | grave lies she, | Sleep-ing peace - ful - | ly.

15. KEY D. Lah is B. LEVERIDGE. From "Black-eyed Susan."

(.m :l .t | d' :t .l | :se .l | m :- .f | :m .r | d :t, .l, | :d ,r | m :- .)
All in the | downs the fleet was | moor'd, The streamers | wav - ing in the | wind,

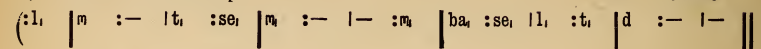
(.d :m .ba | se :m .m | :l .t | d' :m' : | m ,l | :d' .t | :l .se | l :- .)
Does my sweet | William, Does my sweet | Wil - liam | Sail a - mong your | crew?

16. KEY C. Lah is A. HENRY SMART. From "Now May is here."



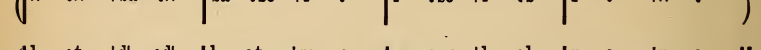
17. KEY A. Lah is F-sharp. From the same.

18. KEY C. Lah is A. HAYDN. From "Achieved is the glorious work."



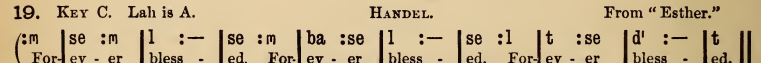
19. KEY C. Lah is A. HANDEL. From "Esther."

20. KEY B flat. Lah is G. J. L. HATTON. From "Jack Frost."



21. KEY C. Lah is A. G. A. MACFARREN. From "The Three Fishers."

22. KEY E-flat. Lah is C. HANDEL. Phrases from "Israel in Egypt."



C. H. GILSON, MUSIC TYPOGRAPHER, BOSTON.

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TONIC SOL-FA MUSIC COURSE FOR SCHOOLS

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The course consists of four books in the Tonic Sol-fa notation, a supplemental course in the Staff notation, a manual for teachers, and modulators for class use.

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EDITED BY

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Graduate of the Tonic Sol-fa College of London.

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PREFACE.

The Tonic Sol-fa Music Course is prepared especially for the use of schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa Method.

The purpose of the Staff Supplement is to enable the Tonic Sol-fa pupils to apply their knowledge of music to the Staff Notation.

This book should not be taken up until the corresponding steps in the Tonic Sol-fa Books have been learned. Where it is deemed desirable, the staff exercises may follow at the close of each step; but more satisfactory results will be obtained by working through Books I. and II. before introducing the Staff. The more thoroughly music itself is first understood, the more easily and rapidly will the pupils learn to use the Staff Notation.

A few simple rules for finding the key, and for getting a pictorial impression of the scale in all keys, are here given. For further instruction as to the manner of presenting the subject, the teacher is referred to the "Manual for Teachers," which accompanies the Course.

The Rounds in the Third Step will be found useful drill for securing good time, and independence of parts.

Most of the music is original, and has been prepared for this book. We wish to acknowledge our obligation to Messrs. Curwen & Sons, of London, for the songs "Dame Swallow," and "The March Winds."

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THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

STAFF-NOTATION SUPPLEMENT TO BOOKS I. AND II.

FIRST STEP.

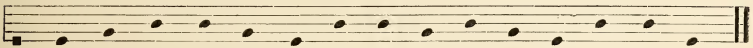
To recognize on the staff and keep in view the place of the Doh Chord. —To learn the relative value of the time-symbols in two-pulse and three-pulse measure.

Let the pupils point on this staff the places of *Doh*, *Me*, and *Soh* in various keys.

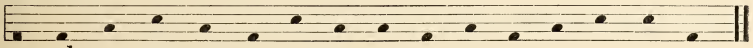
First Rule.— If *Doh* is in a space, *Me* and *Soh* are in the next two spaces above ; and if *Doh* is on a line, *Me* and *Soh* are on the next two lines above. *Doh*, *Me*, and *Soh* are placed alike,— all on lines, or all in spaces.

In the following exercises, the place of *Doh* is shown by a square character at the beginning of each.

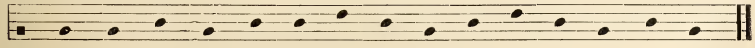
1. Key E.



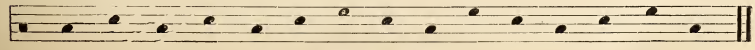
2. Key F.



3. Key G.



4. Key A.



TIME EXERCISES.

RELATIVE TIME-VALUE OF NOTES.

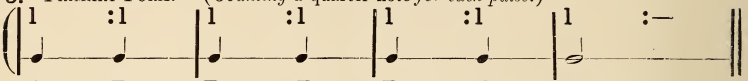
Whole-note.

Two half-notes, equal to one whole-note.

Four quarter-notes, equal to two half-notes, or one whole-note.

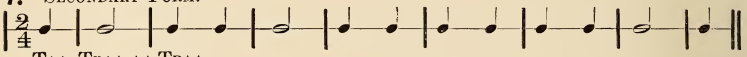
TWO-PULSE MEASURE.

5. PRIMARY FORM. (*Counting a* quarter-note *for each pulse.*)

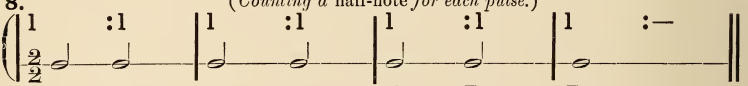


6.

7. SECONDARY FORM.

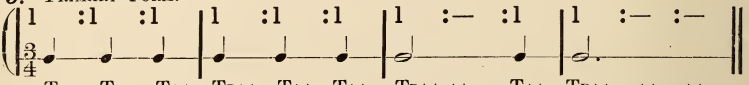


8. (*Counting a* half-note *for each pulse.*)

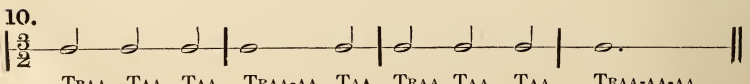


THREE-PULSE MEASURE.

9. PRIMARY FORM.



10.

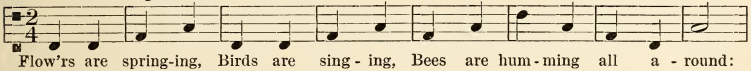


11. Secondary Form.

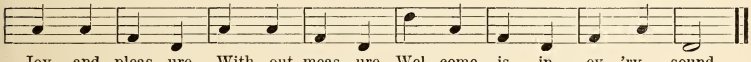
Second Rule.— Octaves are *dis*-similarly placed. Therefore, if *Doh*, *Me*, and *Soh* are in spaces, the octaves of any one of them above or below are on lines. If they are on lines, their octaves are in spaces.

FLOWERS ARE SPRINGING. B.

12. Key D. ♩ = 100 to a minute.



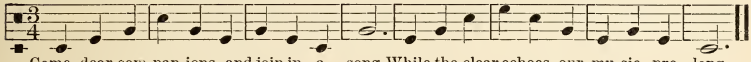
Flow'rs are spring-ing, Birds are sing - ing, Bees are hum - ming all a - round:



Joy and pleas - ure, With - out meas - ure, Wel - come is in ev - 'ry sound.

COME, DEAR COMPANIONS. B.

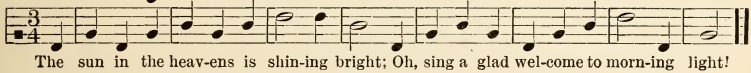
13. Key C. ♩ = 144.



Come, dear com-pan-ions, and join in a song, While the clear echoes our mu-sic pro - long.

MORNING LIGHT. B.

14. Key G. ♩ = 120.



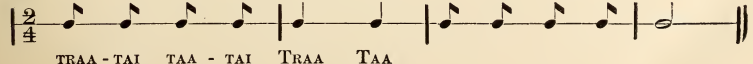
The sun in the heav-ens is shin-ing bright; Oh, sing a glad wel-come to morn-ing light!

TIME EXERCISES.

HALF-PULSES.

Two eighth-notes are equal to one quarter-note.

15.



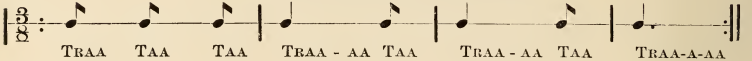
TRAA - TAI TAA - TAI TRAA TAA

16. Observe the sign for repeating (:).

TRAA-TAI TAA

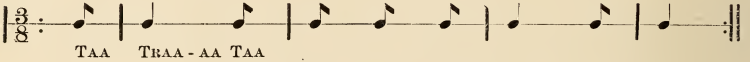
17.

18. *Counting an* eighth-note *for each pulse.*



TRAA TAA TAA TRAA - AA TAA TRAA - AA TAA TRAA-A-AA

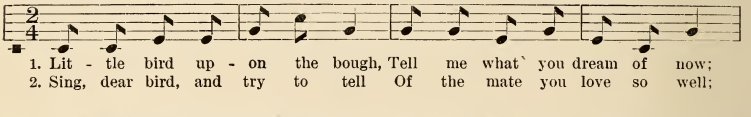
19.



TAA TRAA - AA TAA

THE BIRD AND THE STAG. B.

20. KEY C. ♩ = 72.

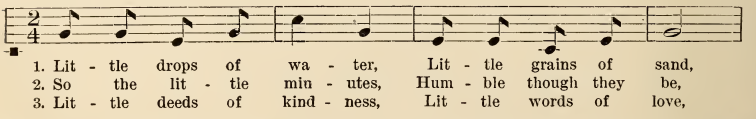


1. Lit - tle bird up - on the bough, Tell me what you dream of now;
2. Sing, dear bird, and try to tell Of the mate you love so well;

Gen - tle stag be - neath the tree, Do not start at sight of me.
Pret - ty stag, lie still, and hear Bir - die's song, so sweet and clear.

LITTLE THINGS. B.

21. KEY C. ♩ = 84.

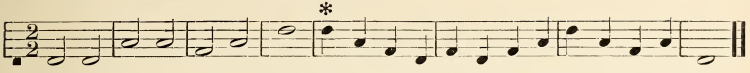


1. Lit - tle drops of wa - ter, Lit - tle grains of sand,
2. So the lit - tle min - utes, Hum - ble though they be,
3. Lit - tle deeds of kind - ness, Lit - tle words of love,

Make the migh - ty o - cean, And the pleas - ant land.
Make the migh - ty a - ges Of e - ter - ni - ty.
Make our earth an E - den, Like the heav'n a - bove.

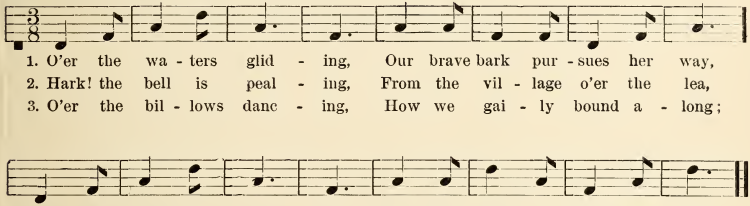
FIRM AND STEADY. B.

22. KEY D. ♩ = 72. *Round in two parts.*



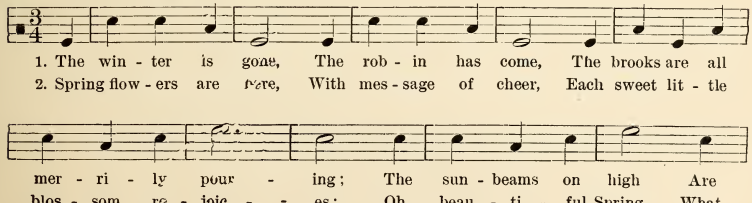
O'ER THE WATERS GLIDING. B.

23. KEY D. ♪ = 160. *Smoothly.*



THE WINTER IS GONE. B.

24. KEY A. ♩ = 120.

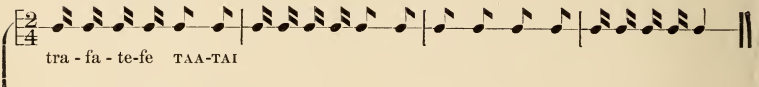


TIME EXERCISES.

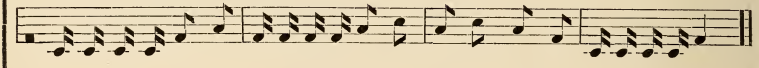
QUARTER PULSES.

Four sixteenth-notes are equal to two eighth-notes, or one quarter-note

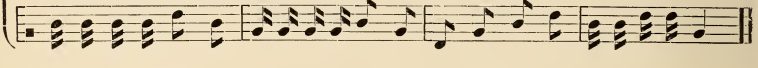
25. *To be sung first slowly,— then quickly.*



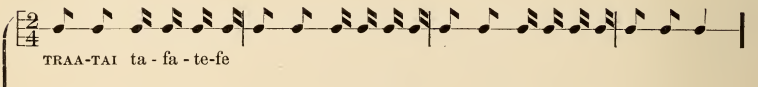
KEY F. 1st Tune-Form.



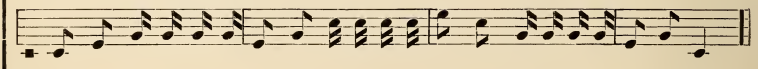
KEY G. 2nd Tune-Form.



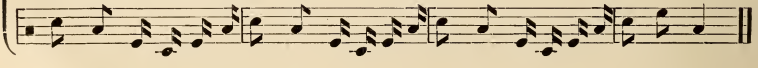
26. *Slowly,— then quickly.*



KEY C. 1st Tune-Form.



KEY A. 2nd Tune-Form.



END OF FIRST STEP.

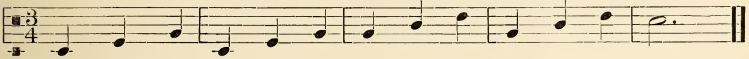
SECOND STEP.

To RECOGNIZE ON THE STAFF, AND KEEP IN VIEW, THE PLACE OF THE SOH CHORD. —NEW FORMS OF TIME IN FOUR-PULSE AND SIX-PULSE MEASURE.

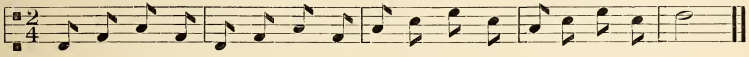
Third Rule.—*Ray* is easily recognized as the next above *Doh* or its octave, and *Te* as the next below it.

RAY AND TE IN CHORDAL PROGRESSIONS.

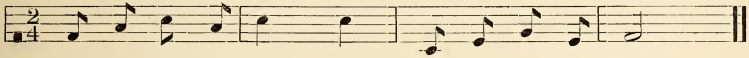
1. KEY C.



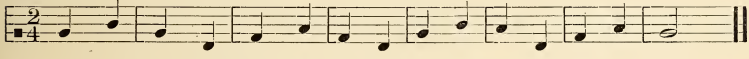
2. KEY D.



3. KEY F.

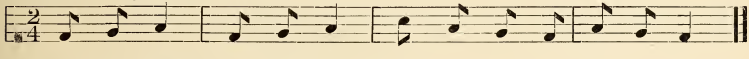


4. KEY G.

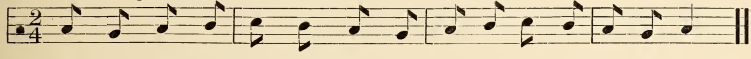


RAY AND TE IN SMOOTH MELODIC PROGRESSIONS.

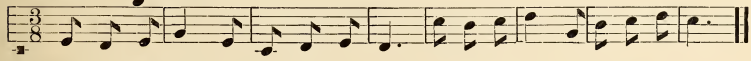
5. KEY F. ♩ = 100.



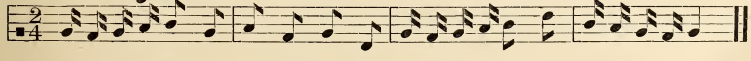
6. KEY A. ♩ = 120.



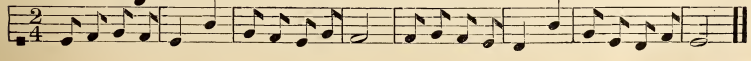
7. KEY C. ♪ = 160.



8. KEY G. ♩ = 72.

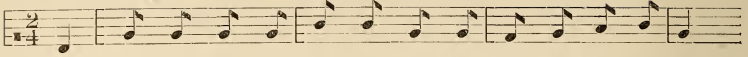


9. KEY E. ♩ = 120.

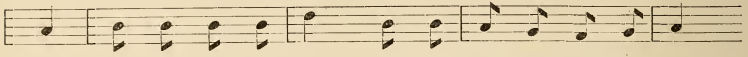


THE SPOILT DOG. B.

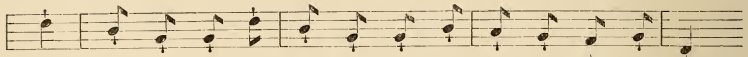
10. KEY G. ♩ = 84. *Observe the staccato* (•).



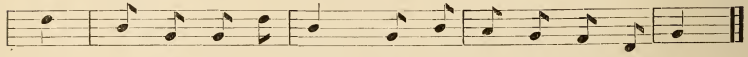
1. Our dog, when he a pup - py was, Was good as good could be·
2. Un - grate - ful dog, why can't you now, Eat what you did be - fore?
3. The dog spake thus un - to the boy, "What fool - ish words you say!



Now ev - 'ry day he's growl - ing, And bark - ing shame - ful - ly;
You want now on - ly dain - ties, And take dry bread no more.
If you had taught me bet - ter, I'd bet - ter be to - day."



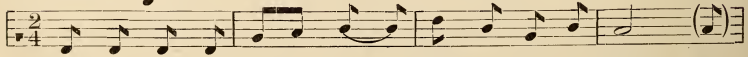
Bow - wow, bow - wow, bow - wow, bow - wow, Bow - wow - wow - wow - wow - wow!
Bow - wow, bow - wow, bow - wow, bow - wow, Bow - wow - wow - wow - wow - wow!
Bow - wow, bow - wow, bow - wow, bow - wow, Bow - wow - wow - wow - wow - wow!



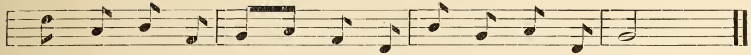
Now ev - 'ry day he's growl - ing, And bark - ing shame - ful - ly.
You want now on - ly dain - ties, And take dry bread no more.
"If you had taught me bet - ter, I'd bet - ter be to - day."

PHŒBE CARY. **HE DIDN'T THINK.** B.

11. KEY G. ♩ = 96.



1. Once a trap was bait - ed . . . With a piece of cheese: **It**
2. An old rat said, "There's dan - ger! Be care - ful where you go."
3. So he walk'd in bold - - ly— No - bod - y in sight;
4. Close the trap to - geth - - er Snapp'd as quick as wink.

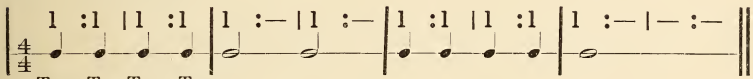


tick - led so a lit - tle mouse, It al - most made him sneeze.
"Nonsense!" said the oth - er, "I do not think you know."
First he took a nib - ble, And then he took a bite.
Catch - ing mou - sey fast . . there, Be - cause he did - n't think.

TIME EXERCISES.

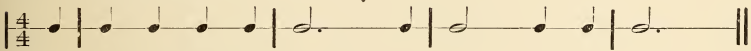
FOUR-PULSE MEASURE.

12. PRIMARY FORM.



TRAA TAA TLAA TAA

13. SECONDARY FORM.



TAA TRAA TAA TLAA

14.

TRAA TAA-TAI

15.

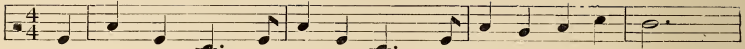
TRAA-AA-TAI

16.

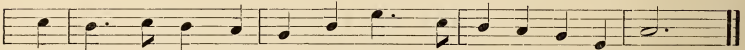
17.

THE CROW. B.

18. KEY A-FLAT. ♩ = 112.



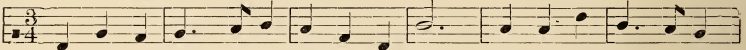
1. When by the brook, their sil - ver buds The ear - ly wil - lows show,
2. "Caw, caw!" his mate is just be - hind, And all the far - mers say:
3. An ea - sy life the crow may lead, But who would like to be



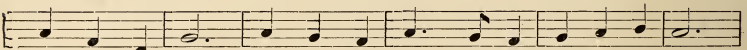
"Caw, caw!" the first warm day in Spring, Ap - pears the greed - y crow.
"Now, plant - ing time has come a - gain, We wish you'd go a - way."
A con - stant guest that one and all Are sor - ry when they see?

ALPHABETICAL ADVICE. B.

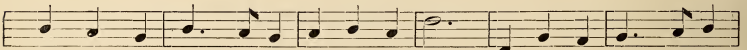
19. KEY G. ♩ = 100.



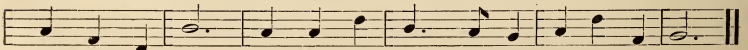
As ye pass light - ly on, Blithe-ly and gay, Care - less of aught be - side
Manhood's gray cares are all Near - ing you now, Old Time per-chance will set



Deeds of to - day, Ere long the years will say, "Fruit-less are joys;
Prints on your brow; Ques-tion out, ere they come, Right from the wrong;



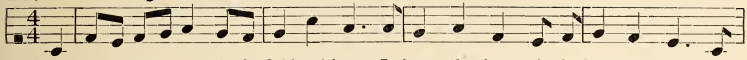
Give now to no - bler things, Hap py - fac'd boys!" In what - so - e'er ye do
Strive e'er to do your best, Try to be strong. Up-right, and hon - est, and



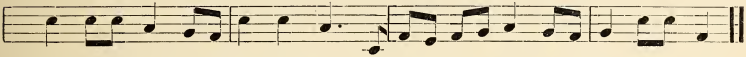
Join to do well, Kind-ness and fel - low - ship Lend - ing their spell.
Vir - tu - ous be. While you re - mem - ber me, Yours, X, Y, Z.

COME, SCHOOLMATES. B.

20. KEY F. ♩ = 112.



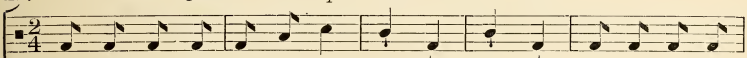
1. Come, schoolmates, come to the fields with me, I hear the hum of the hon - ey - bee, I
2. Come, schoolmates, all come forth and play; The air is sweet with the new-mown hay, Come,



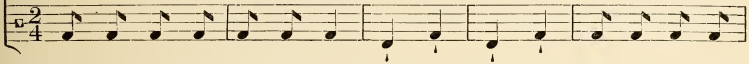
hear the call of the gray cuck-oo, I hear the note of the shrill cur - lew.
breathe of the flow'rs with joy, and run A - broad as bright as beams of the sun.

THE OLD KITCHEN CLOCK. B.

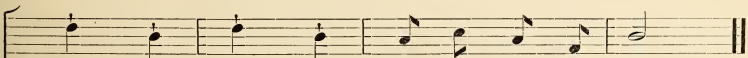
21. KEY B-FLAT. ♩ = 78. *For Soprano and Contralto voices.*



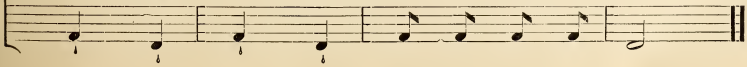
1. Lis - ten to the kitch - en clock,— "Tick-tock, tick - tock"—To it - self it
2. "I'm a ver - y truth - ful clock;— Tick-tock, tick - tock — Peo - ple say a -
3. "I'm a ver - y ac - tive clock,— Tick-tock, tick - tock — For I go while
4. What a talk - a - tive old clock!—"Tick-tock, tick - tock"—Let us see what



ev - er talks,—"Tick - tock, tick - tock,"—From its place it nev - er walks,—
bout the place,— Tick - tock, tick - tock,— Truth is writ - ten on my face,—
you're a - sleep,— Tick - tock, tick - tock,— Tho' you nev - er take a peep,—
it will do,— "Tick - tock, tick - tock,"—When the point - er reach - es two,—

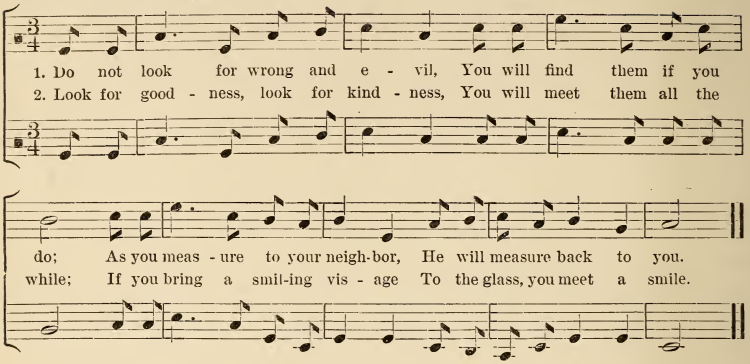


"Tick - tock, tick - tock,"— Tell me what it says.
Tick - tock, tick - tock;"— That is what it says.
Tick - tock, tick - tock;"— That is what it says.
"Ding - dong, tick - tock;"— That is what it says.



DO NOT LOOK FOR WRONG AND EVIL. B.

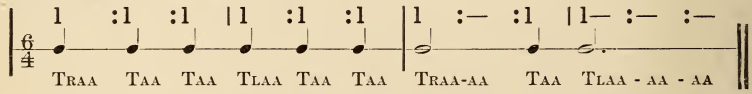
22. KEY A-FLAT. ♩ = 84.



TIME EXERCISES.

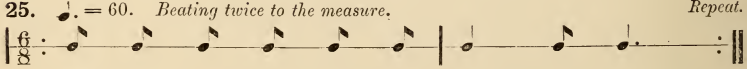
SIX-PULSE MEASURE.

23. PRIMARY FORM. ♩ = 120.

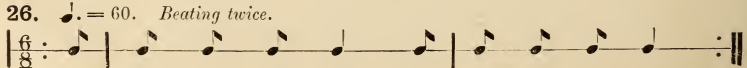


24. SECONDARY FORM. ♩ = 120.

25. ♩. = 60. *Beating twice to the measure.* *Repeat.*



26. ♩. = 60. *Beating twice.*



27. ♩. = 100. *Twice.*

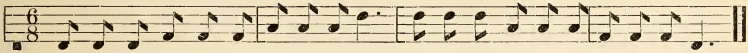
traa-ai-tee taa-ai-tee traa-ai-ee-aa-ai-ee

28. ♩. = 100. *Twice.*

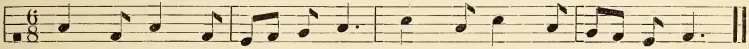
tee traa-ai-ee-aa-ai

EXERCISES IN TUNE.

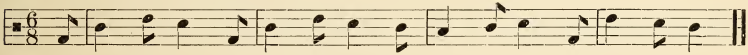
29. KEY D. ♩. = 100.



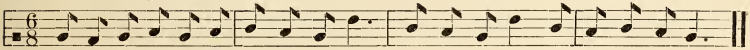
30. KEY F. ♩. = 72.



31. KEY B-FLAT. ♩. = 84.

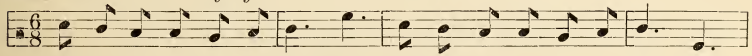


32. KEY G. ♩. = 100.

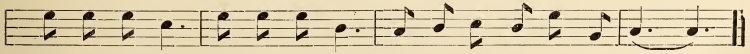


BIRDS IN SUMMER. B.

33. KEY A-FLAT. *Lightly.*



Mer - ri - ly, mer - ri - ly sing - ing, Bu - si - ly, bu - si - ly wing - ing,



Joy - ous and free, Warbling in glee, Who is so hap - py as we? . . .

END OF SECOND STEP.

THIRD STEP.

To recognize on the staff, and keep in view, the place of the Fah Chord. — Key Signatures.—Rests, and more complex divisions of the time-pulses.

Fourth Rule. — *Fah* is best recognized as next above *Me*, and *Lah* as next above *Soh*. Notice that *Ray*, *Fah*, and *Lah* are dis-similarly placed from *Doh*, *Me*, and *Soh*.

FAH AND LAH IN CHORDAL PROGRESSIONS.

1. Key C.

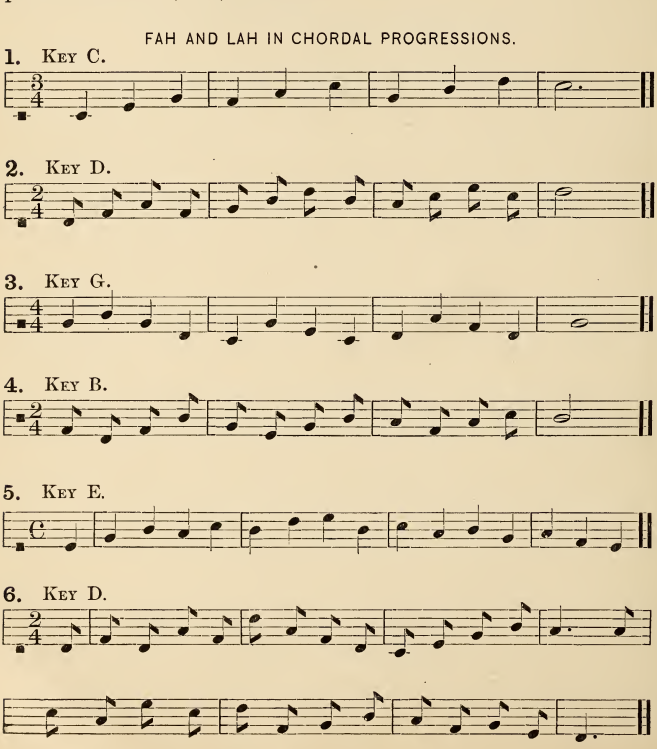
2. Key D.

3. Key G.

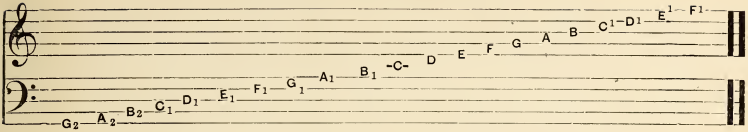
4. Key B.

5. Key E.

6. Key D.

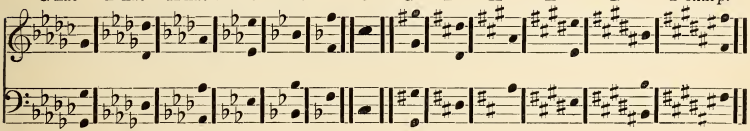


THE SCALE OF ABSOLUTE PITCH.



KEY SIGNATURES.

Read from the centre, either left or right.



RULES FOR FINDING THE PLACE OF THE KEY-NOTE.

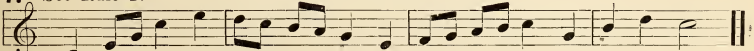
1. If there are no sharps or flats in the key-signature, the place of *Doh* will be on the C.

2. When the signature contains one or more sharps, the last sharp to the right will be *Te*, and *Doh* will be in the next degree above it.

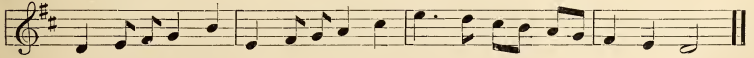
3. When the signature contains one or more flats, the last flat to the right will be *Fah*, and *Doh* will be the fourth degree below, or the fifth above it. Observe that where there are two or more flats, the last flat but one will be *Doh*.

EXAMPLES.

7. See Rule 1.



8. See Rule 2.



9. See Rule 3.

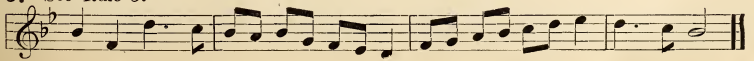
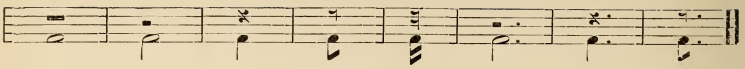


TABLE OF RESTS.

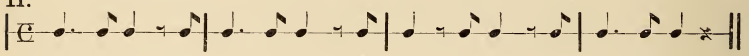


TIME EXERCISES.

Where the *rests* occur, let the time-names be whispered.

10.

11.



12.

13.

14.

15.

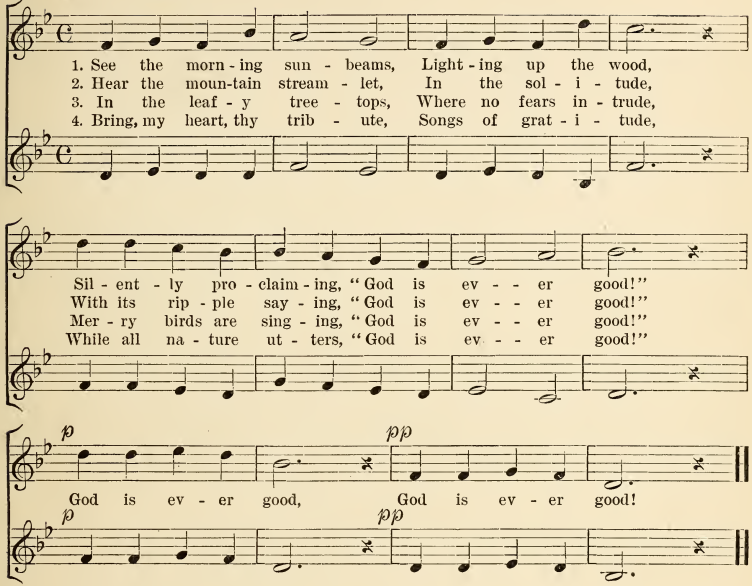
16.

17.

18.

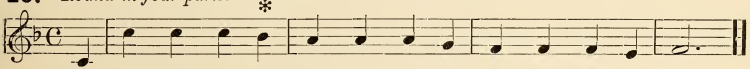
GOD IS EVER GOOD. B.

19. ♩ = 84. *Quietly.*



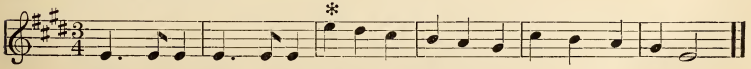
FOR HEALTH AND STRENGTH.

20. *Round in four parts.*



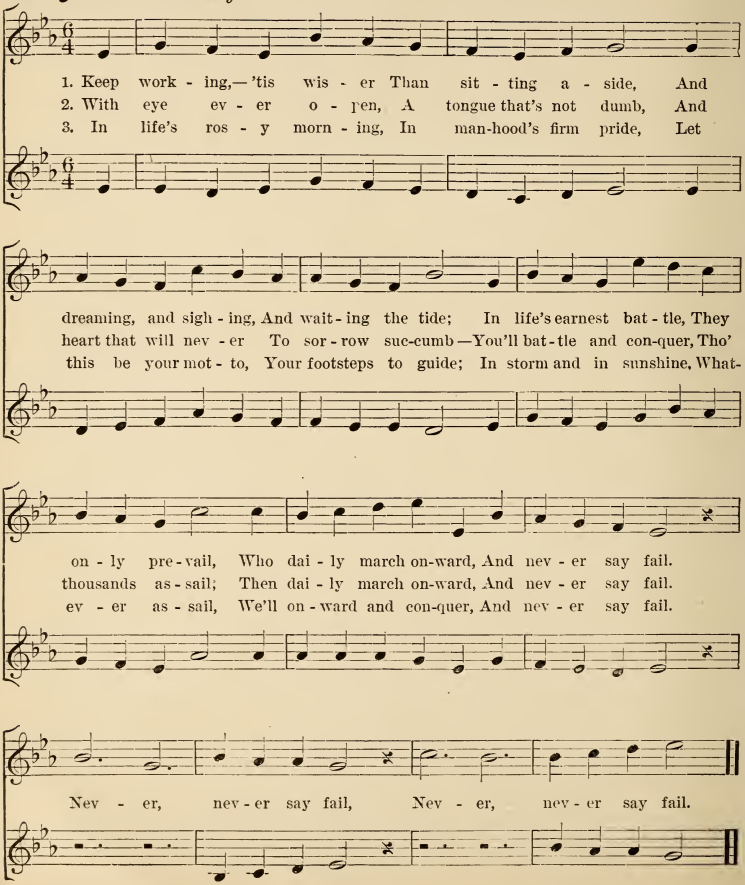
MERRILY, MERRILY.

21. *Round in three parts.*



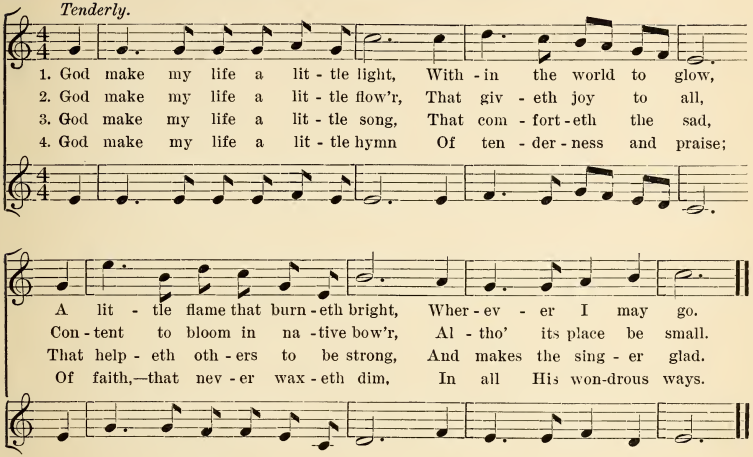
NEVER SAY FAIL. B.

22. ♩ = 120. *Resolutely.*



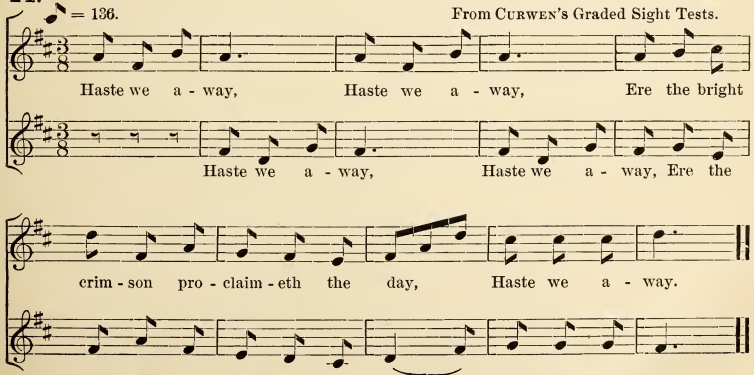
23. GOD MAKE MY LIFE A LITTLE LIGHT. B.

Tenderly.



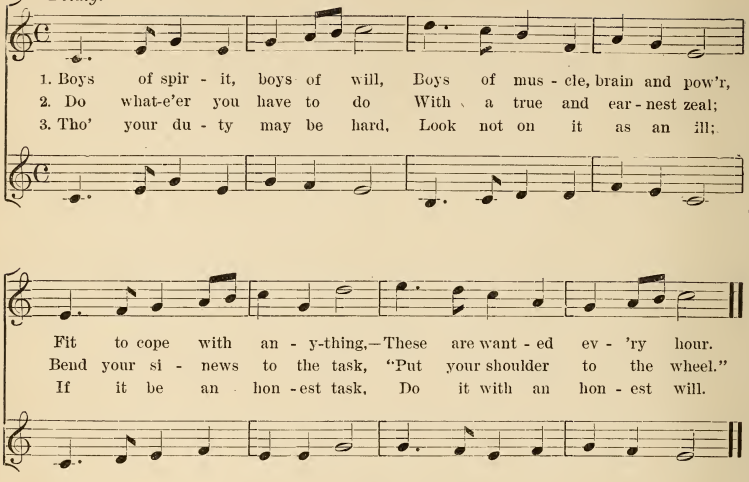
24. HASTE WE AWAY.

♩ = 136. From Curwen's Graded Sight Tests.



BOYS WHO ARE WANTED. B.

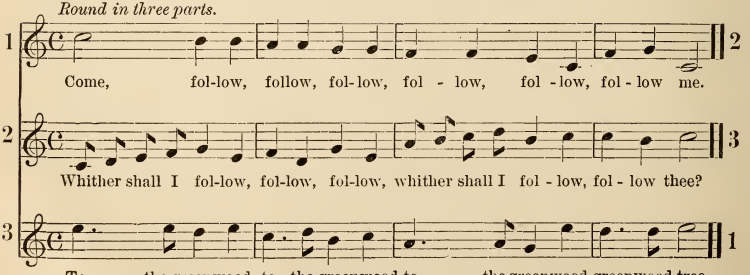
25. *Boldly.*



COME, FOLLOW, FOLLOW.

26. HILTON.

Round in three parts.

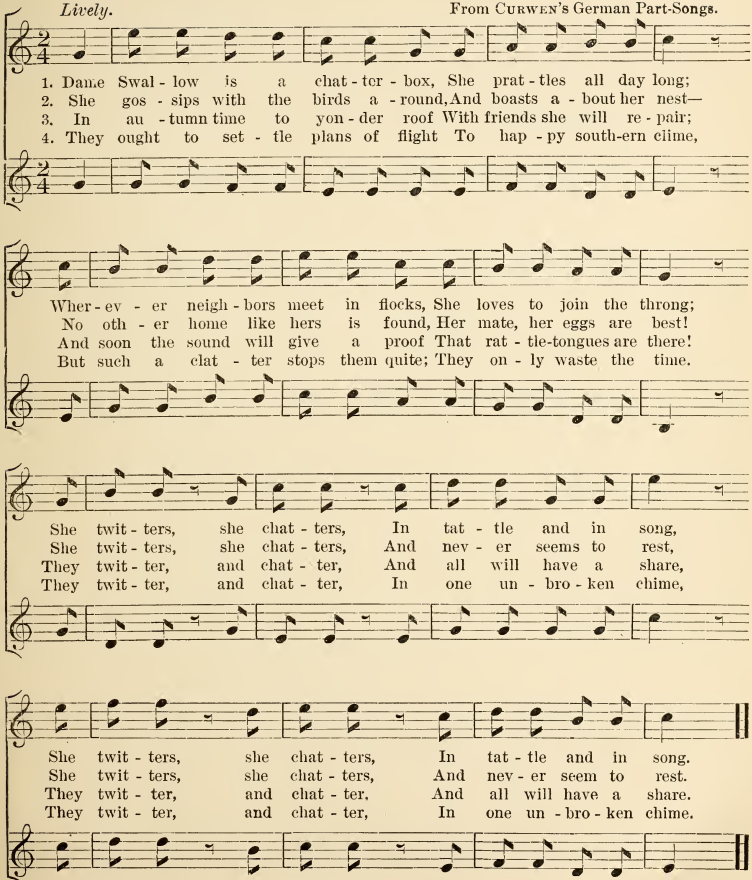


DAME SWALLOW.

27.

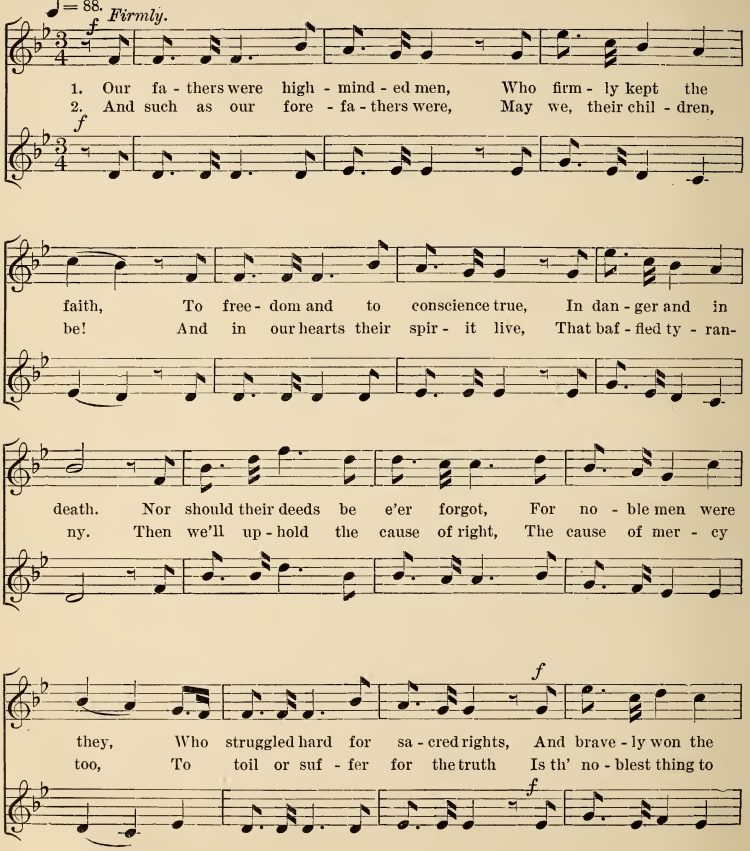
Lively.

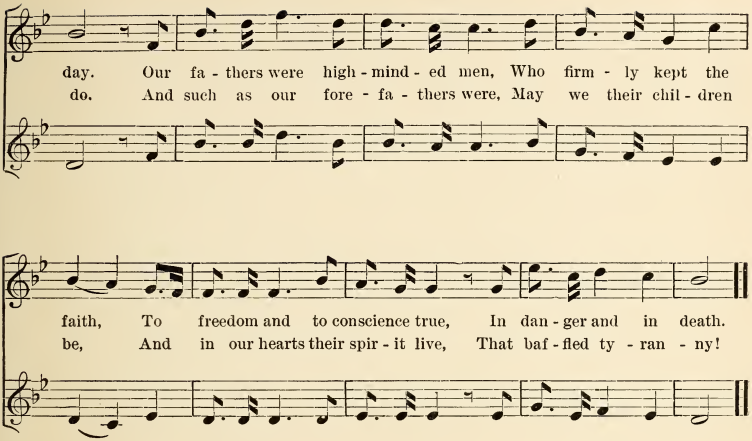
From CURWEN'S German Part-Songs.



OUR FATHERS WERE HIGH-MINDED MEN.

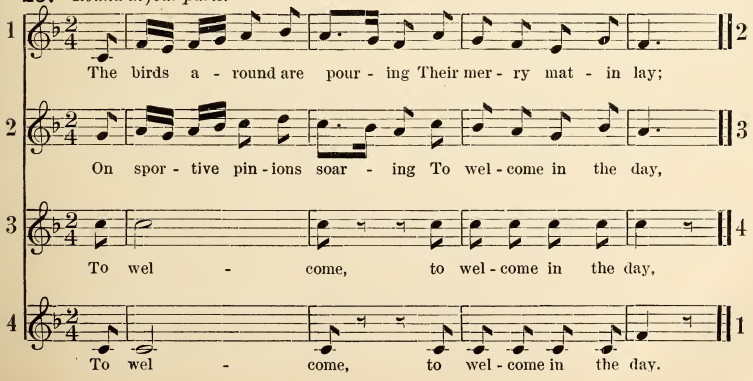
28. NORWEGIAN AIR.





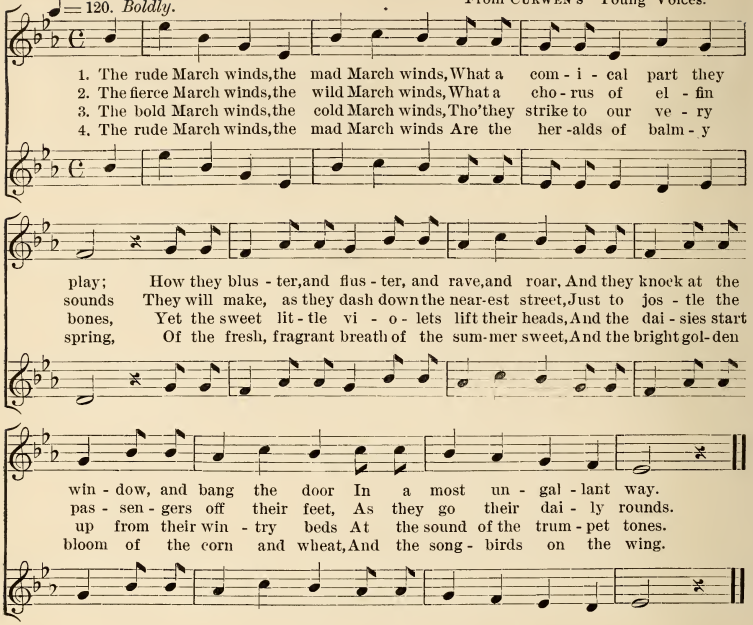
THE BIRDS AROUND ARE POURING. B.

29. *Round in four parts.*



30. THE MARCH WINDS.

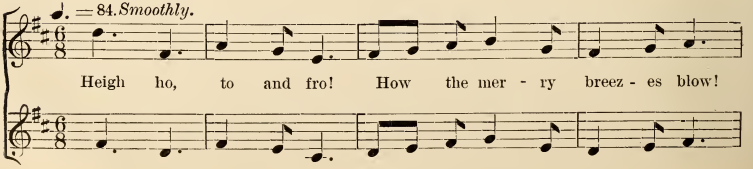
From CURWEN'S "Young Voices."



HAMMOCK SONG.

B.

31.



THE END.

Blue skies, blue eyes, Ba - by, bees, and but - ter - flies.

Dai - sies grow - ing ev - 'rywhere, Breath of ro - ses in the air,

D.C.

Dol - lie Dim - ple, swing a - way, Ba - by dar - ling, at your play.

From Sunshine for little Children.

HUMILITY.

B.

32.

Round in three parts.

1 The bird that soars on high - est wing, Builds on the ground her low-ly nest, 3

2 And she that doth most sweetly sing, Sings in the shade when all things rest; 2

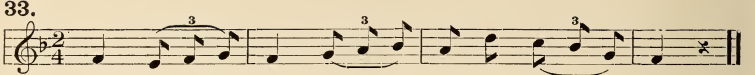
3 In lark and night - in - gale, we see What ho - nor hath hu - mil - i - ty. 1

JAMES MONTGOMERY.

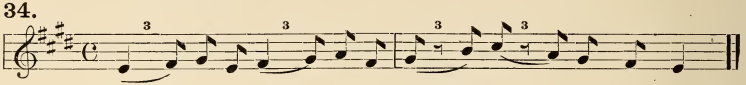
TIME EXERCISES.

TRIPLETS.

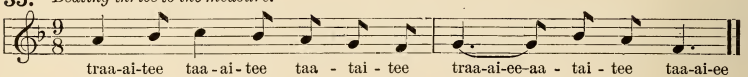
33.



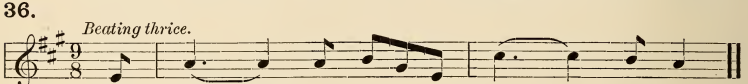
34.



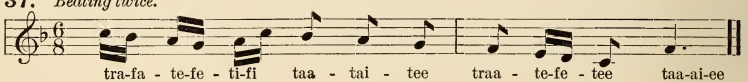
35. *Beating thrice to the measure.*



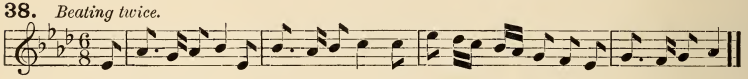
36. *Beating thrice.*



37. *Beating twice.*

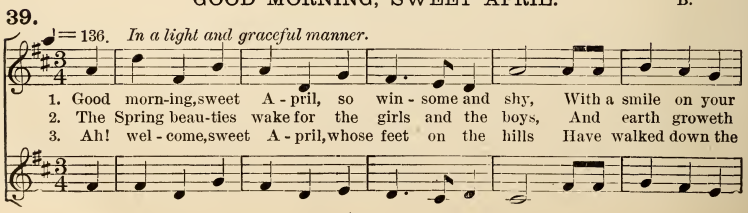


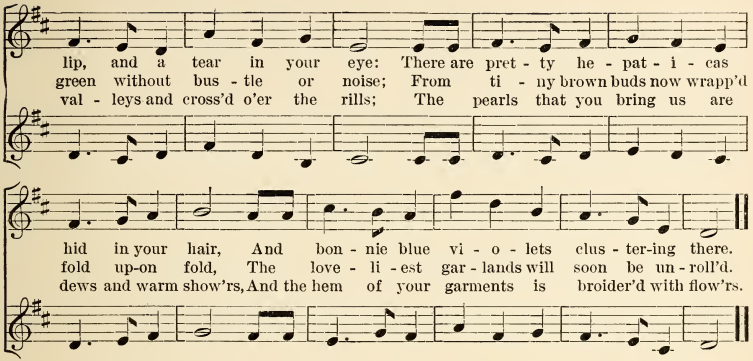
38. *Beating twice.*



GOOD MORNING, SWEET APRIL. B.

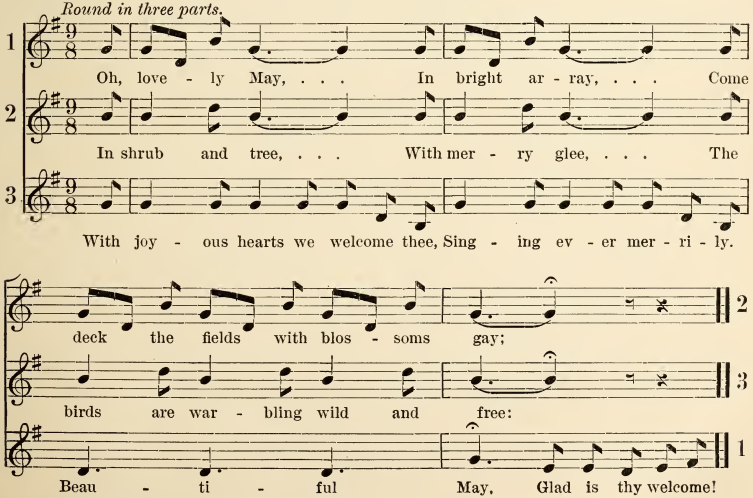
39.





40. OH, LOVELY MAY! B.

Round in three parts.

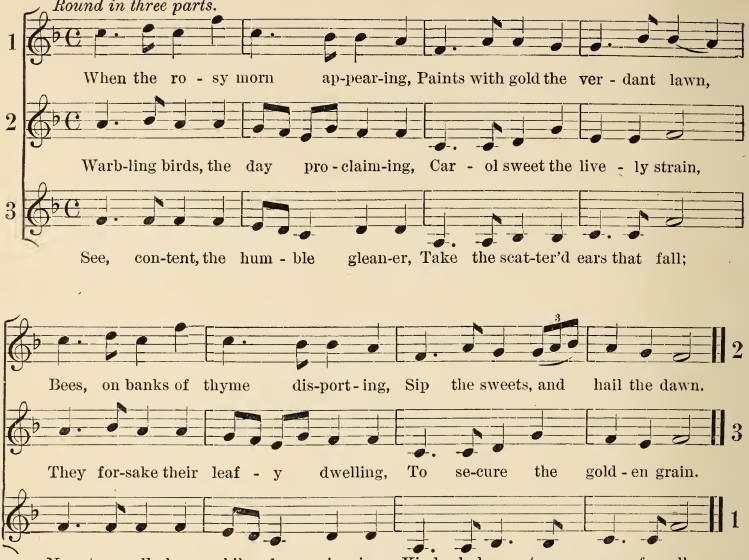


Note. All finish together on the notes under the holds (𝄐).

WHEN THE ROSY MORN.

41. OLD ENGLISH AIR.

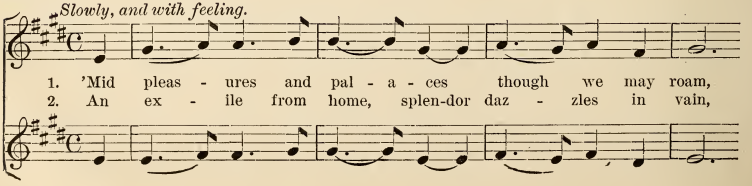
Round in three parts.

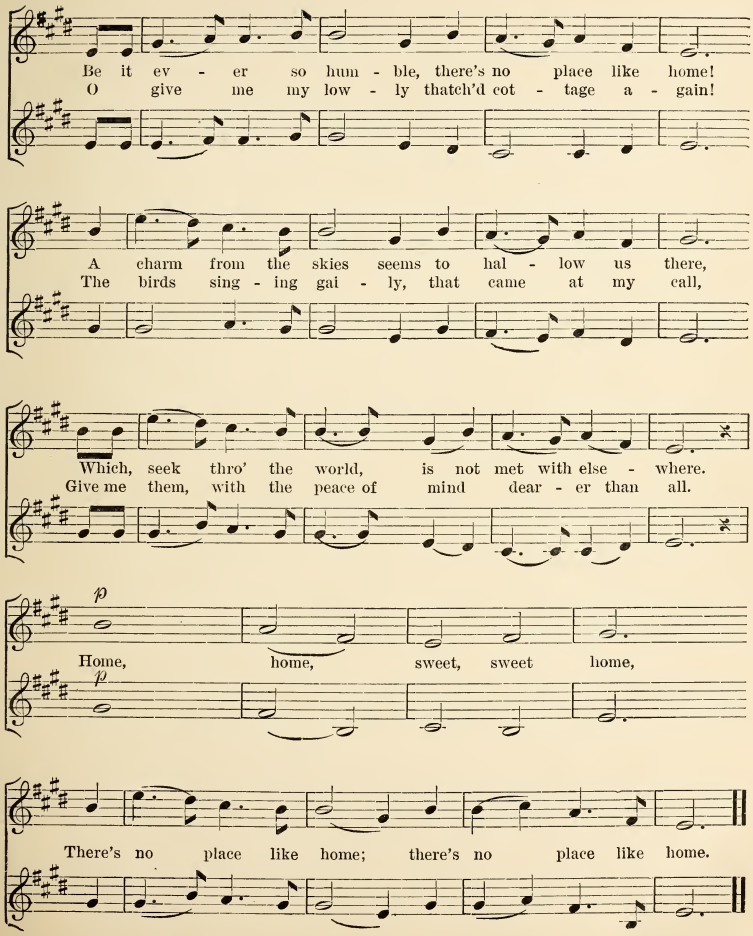


HOME, SWEET HOME.

42.

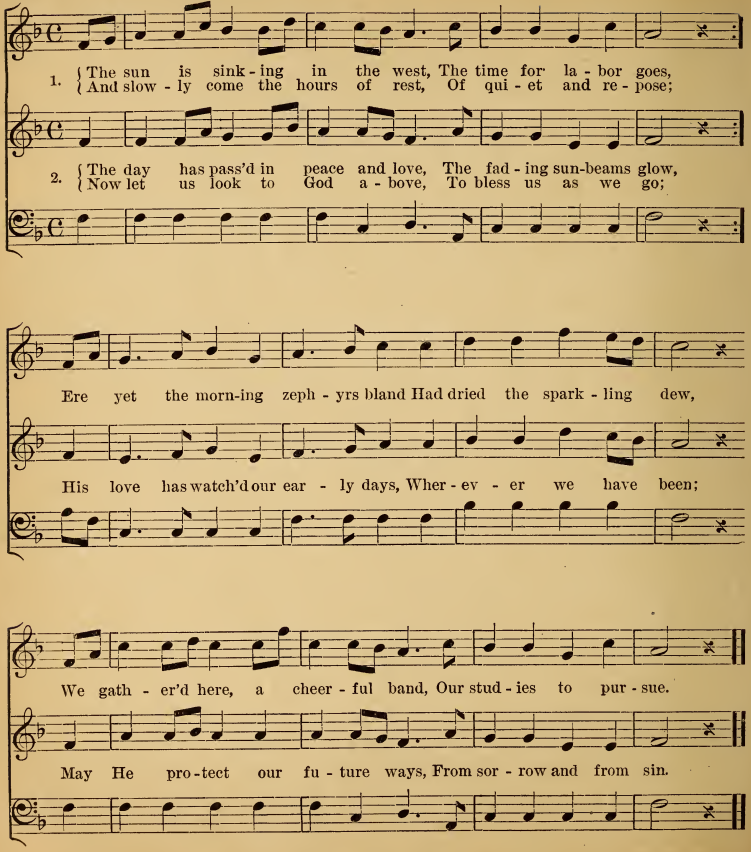
Slowly, and with feeling.




Be it ev - er so hum - ble, there's no place like home!
O give me my low - ly thatch'd cot - tage a - gain!
A charm from the skies seems to hal - low us there,
The birds sing - ing gai - ly, that came at my call,
Which, seek thro' the world, is not met with else - where.
Give me them, with the peace of mind dear - er than all.
p
Home, home, sweet, sweet home,
p
There's no place like home; there's no place like home.

THE SUN IS SINKING.

43. ♩=72. *S. C. and ad lib. B.*



END OF THIRD STEP.

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TONIC SOL-FA MUSIC COURSE FOR SCHOOLS

WITH STAFF SUPPLEMENTS.

By DANIEL BATCHELLOR and THOMAS CHARMBURY.

The course consists of four books in the Tonic Sol-fa notation, a supplemental course in the Staff notation, a manual for teachers, and modulators for class use.

IN THE SOL-FA NOTATION.

BOOK I. contains studies and songs in the first and second steps of the Tonic Sol-fa Method, and they are here treated more fully than in any previous work. Price, 15 cts.

BOOK II. teaches the third step. The development of the sub-dominant chord completes the diatonic scale, and new difficulties of rhythm are introduced. The exercises and songs are suited to the highest primary and lower grammar schools. Price, 15 cts.

BOOK III. contains exercises and songs in the fourth step. In this step, the subject of transition (sometimes called modulation), or passing from one key to another, is taught. The rythmic exercises are designed mainly to illustrate syncopation, the nature of which is explained in the Manual. There are several selections from standard composers. Price, 15 cts.

BOOK IV. takes up the fifth step of the method, comprising minor music, with difficult forms of rhythm. It also contains selections of choice music from the works of the great masters, and will prepare the pupils to sing advanced music from sight, as well as to have an intelligent appreciation of the musical classics. Price, 15 cts.

THE MANUAL will enable the regular teacher to teach the method as intelligently as any other study. The notation, mental effects, hand signs, etc., are explained, and hints given on the formation of correct habits of singing. A part on rote singing is followed by thirty-six rote songs. Then follows notes on the five steps, giving all necessary aid in teaching. Limp cloth binding; price, 45 cts.

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The first staff supplement may be taken up after or during the use of Book II. It will be found that comparatively little study will be required on the staff, as the pupils acquire a thorough knowledge of music itself by means of the simpler notation of the Sol-fa books; the supplements simply require an understanding of a more complex representation of a subject already familiar, giving at the same time additional practice.

STAFF SUPPLEMENT TO BOOKS I. AND II. gives the first, second, and third steps of the Tonic Sol-fa method. Price, 15 cts.

STAFF SUPPLEMENT TO BOOK III. covers the fourth step. Price, 15 cts.

STAFF SUPPLEMENT TO BOOK IV. contains the fifth step. Price, 15 cts.

BOUQUET OF SONG.

EDITED BY

DANIEL BATCHELLOR,

Graduate of the Tonic Sol-fa College of London.

A graduated course of singing in the Tonic Sol fa notation for the use of classes, beginning with the first step and extending into the sixth step. Price, 25 cts.

OLIVER DITSON COMPANY, Boston.

THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

STAFF NOTATION SUPPLEMENT

TO

BOOK III.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

BOSTON:
OLIVER DITSON & CO.

NEW YORK: C. H. DITSON & CO.

CHICAGO: LYON & HEALY.

PHILADELPHIA: J. E. DITSON & CO.

TO[illegible] SE

NO. 52

RULES.

At a regular meeting of the Board of Directors of the SHENANDOAH SCHOOL DISTRICT, held August 2, 1893, the following was adopted:

WHEREAS, An Act of Assembly, approved May 18, 1893, requires School Directors to provide all necessary books and other supplies for the schools under their charge, at the expense of the District; therefore

Resolved, That hereafter we will purchase all the books and supplies required by the schools of this District, and, agreeably to said Act, furnish them to the pupils for their use, free of charge, and subject to the following

RULES AND REGULATIONS:

1. The books and supplies shall be the property of the District, and shall be under the general custody of the secretary of the Board. He shall furnish them to the several schools upon requisitions from the superintendent and teachers. He shall keep a correct account of all books and supplies purchased and furnished to the schools, together with the prices and cost of the same, and perform such other acts as may be necessary for their preservation and safe-keeping, and for the carrying out of the orders of the Board.

2. The teachers shall be held responsible for all books and supplies furnished them for their respective schools. They shall keep a correct account of what they receive from the secretary and what they give their pupils, and, also, record the condition of books and supplies monthly, as well as when given out and when returned, in a book furnished for that purpose. They shall report whenever required by the secretary or superintendent anything pertaining to the books and supplies or any violation of these rules.

3. Pupils shall be given the books and supplies required in their grades, for use at home and in school, but they shall return them whenever required by the teacher, superintendent, or secretary, and shall return them finally upon leaving school or at the close of the school term. The same books shall be given to children of the same family successively whenever practicable.

4. Parents or guardians of pupils shall be held responsible for books and supplies furnished to such pupils. Fines for the loss of and for damage done to books and supplies, beyond the natural wear and tear, shall be assessed by the teachers and secretary, and the parents or guardians shall be notified to pay such fines. If the fines are not promptly paid the pupils shall be suspended from school and may be expelled by the Board.

By order of the Board.

PATRICK CONRY, President.

Attest: FRANK HANNA, Secretary.

PREFACE.

The Tonic Sol-fa Music Course is prepared especially for the use of schools. The exercises are carefully graded according to the steps of the Tonic Sol-fa Method.

The purpose of the Staff Supplement is to enable the Tonic Sol-fa pupils to apply their knowledge of music to the Staff Notation.

This Book should not be taken up until the corresponding work in Book III. has been accomplished. The more thoroughly music itself is first understood, the more easily and rapidly will the pupils learn to use the Staff Notation.

The Fourth Step develops simple transition; that is, changing the key by one remove, sharp or flat, from any given key. This supplement shows the same thing, with new exercises, on the staff.

As far as Ex. 31, only "cadence transitions," or very brief changes of key, are introduced. The later exercises contain "extended transitions," and in them the extent of the new key is marked out, with the "bridge-notes" for sol-faing in each key according to the perfect method. In a few of the exercises the pupils are left to determine what bridge-notes they are to take, and sometimes into what key they are passing.

The graded exercises in Rhythm, at the end, will help to cultivate the pupils' rhythmic sense, and will make them familiar with a great many rhythmic combinations. The Solfeggios for sight-singing are intended to promote readiness in singing at sight music which contains simple changes of key.

In preparing the exercises, the leading aim has been to make them progressive in the order of musical development; but care has also been taken to select good and appropriate tunes for school use.

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THE

TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.

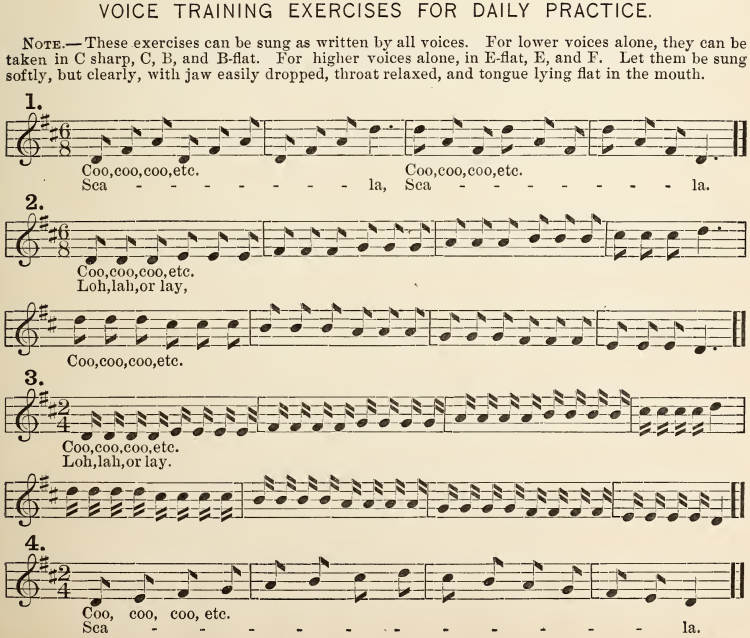
STAFF-NOTATION SUPPLEMENT TO BOOK III.

FOURTH STEP.

TO RECOGNIZE ON THE STAFF TRANSITION TO THE NEXT SHARP OR FLAT KEY.

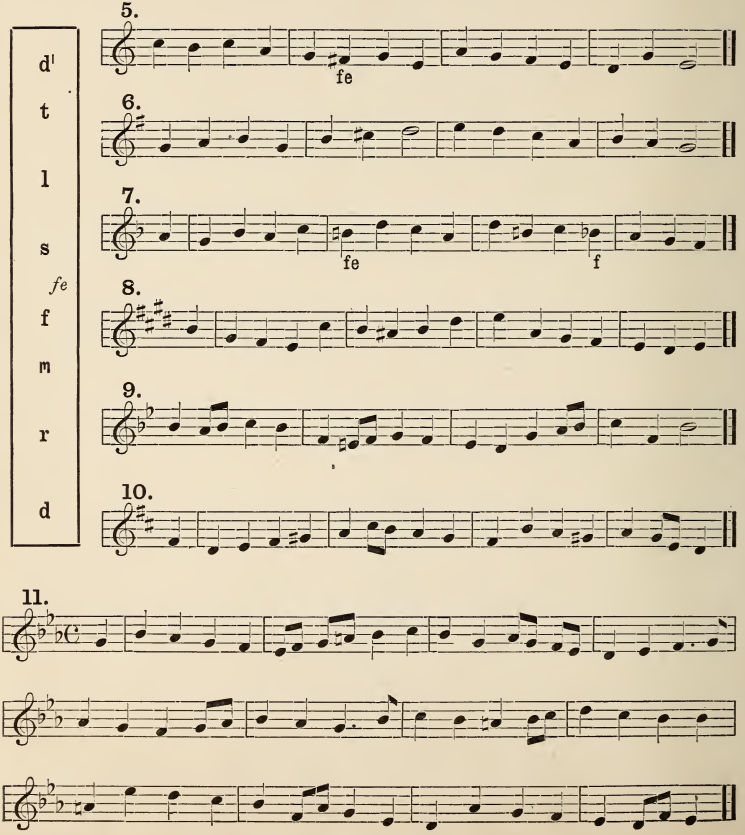
VOICE TRAINING EXERCISES FOR DAILY PRACTICE.

NOTE.—These exercises can be sung as written by all voices. For lower voices alone, they can be taken in C sharp, C, B, and B-flat. For higher voices alone, in E-flat, E, and F. Let them be sung softly, but clearly, with jaw easily dropped, throat relaxed, and tongue lying flat in the mouth.

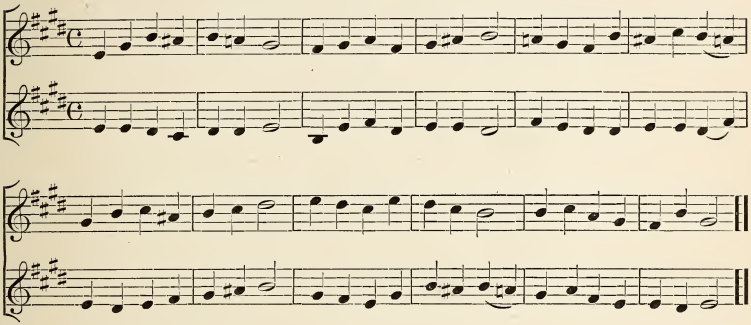


To illustrate the sharpened Fourth—fe.

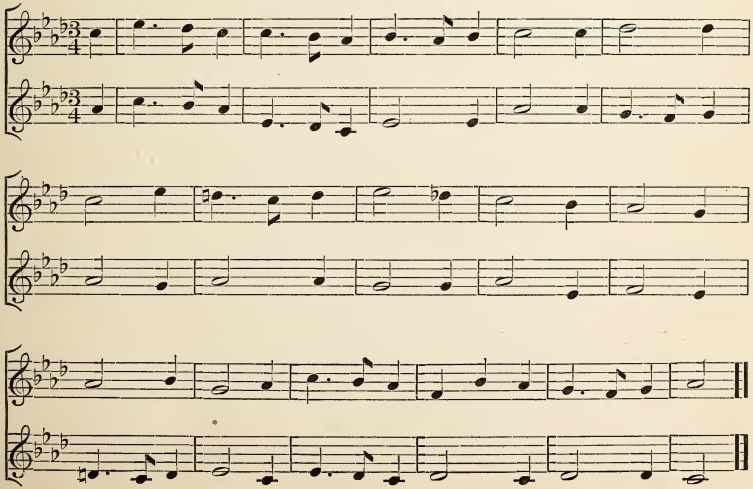
IMPERFECT SOLFAING.



12. SOLFEGGIOS FOR S. C.

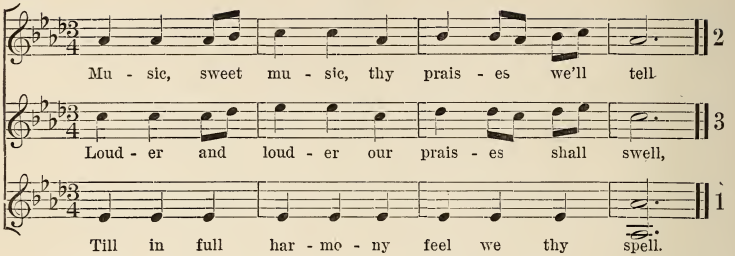


13.



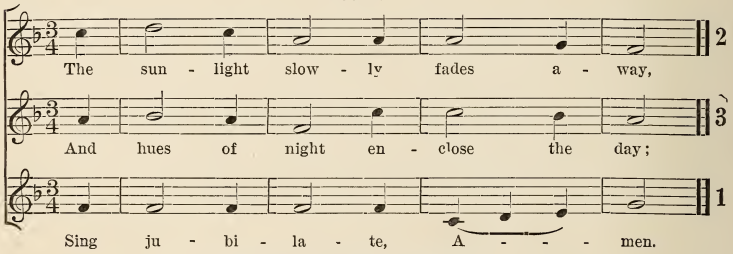
MUSIC, SWEET MUSIC.

14. ROUND.



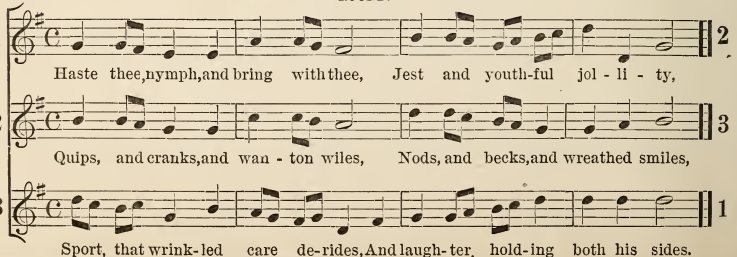
EVENING.

15. ROUND.



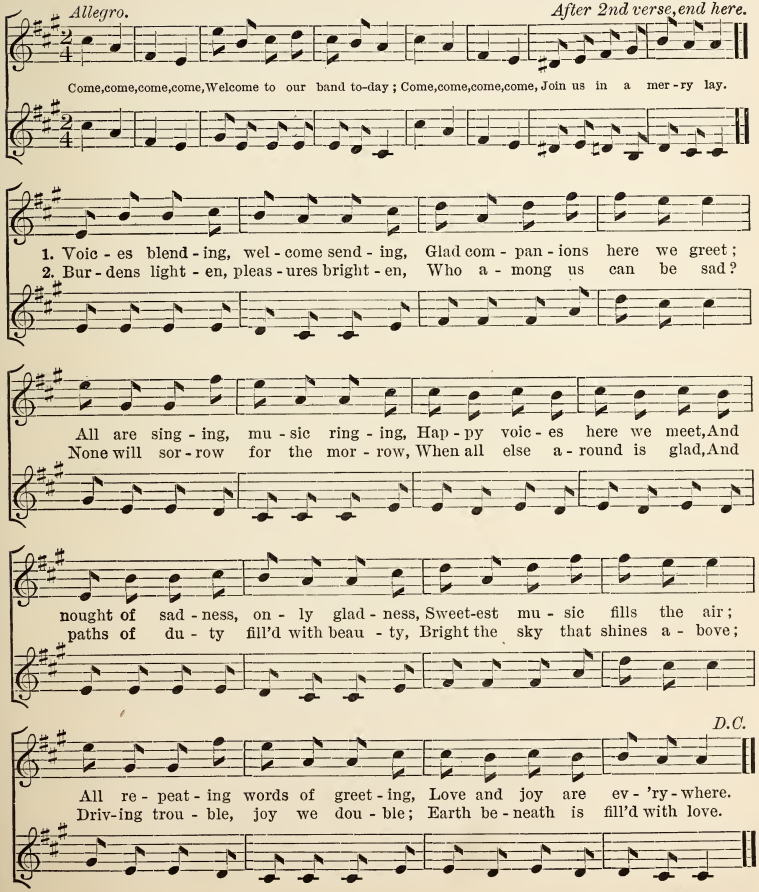
HASTE THEE, NYMPH.

16. ROUND. DR. ARNOLD.



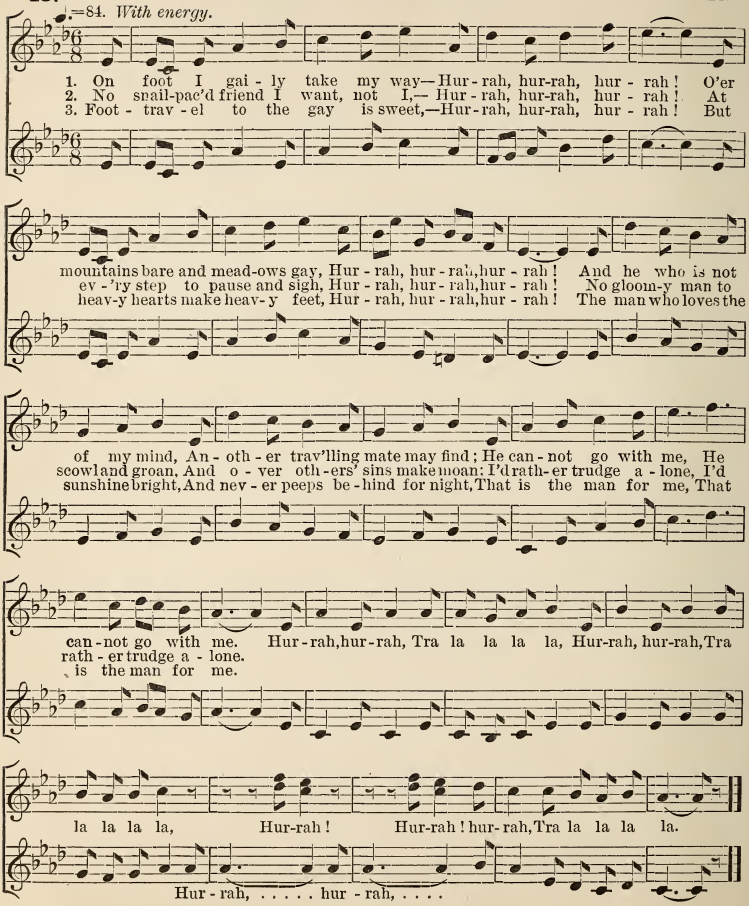
SONG OF WELCOME.

17. OFFENBACH.—From CURWEN'S Music Drill.

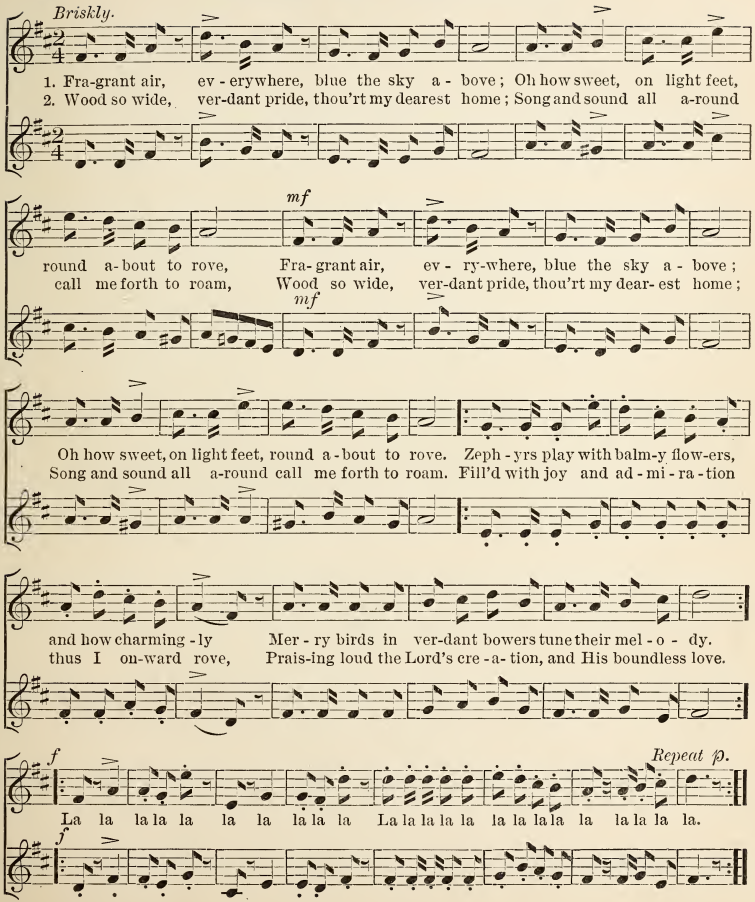


18. THE FOOT TRAVELLER.

FRANZ ABT.

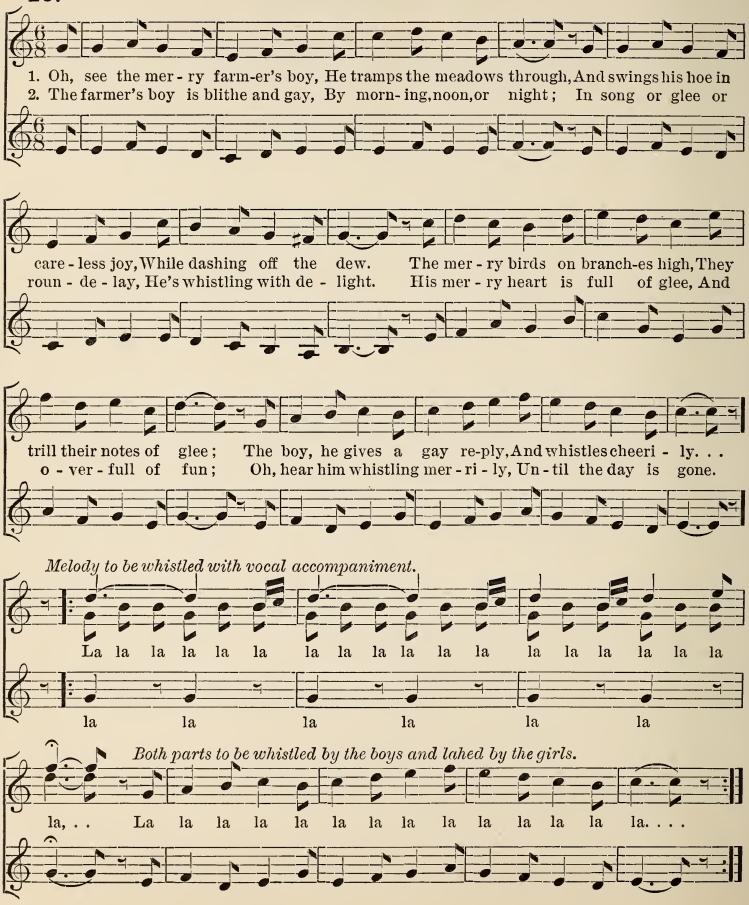


19. FRAGRANT AIR, EVERYWHERE.



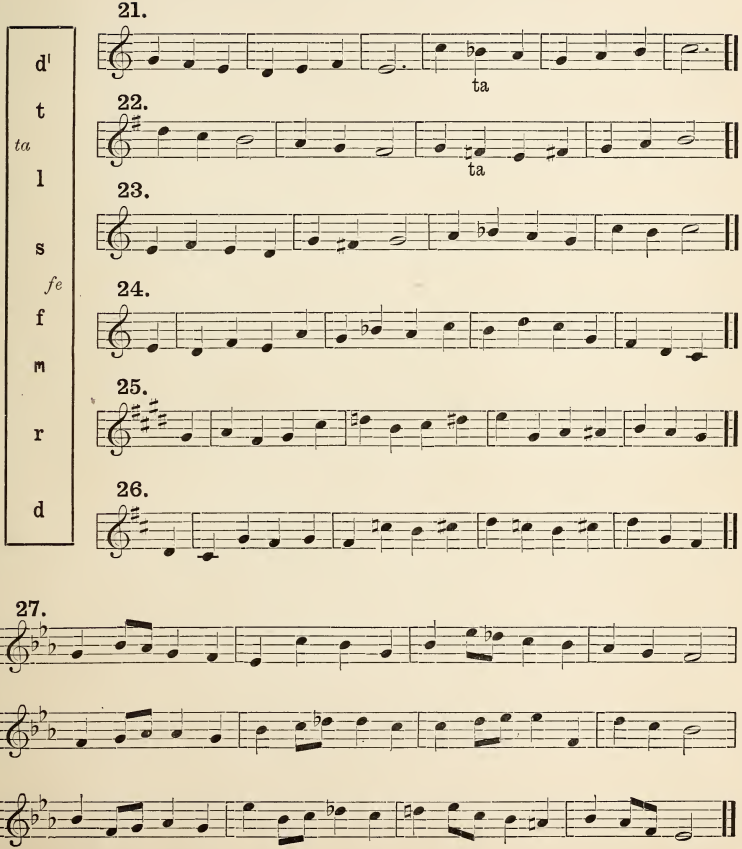
20. THE FARMER'S BOY.

W. S. Roddie.



To illustrate the flattened Seventh—ta.

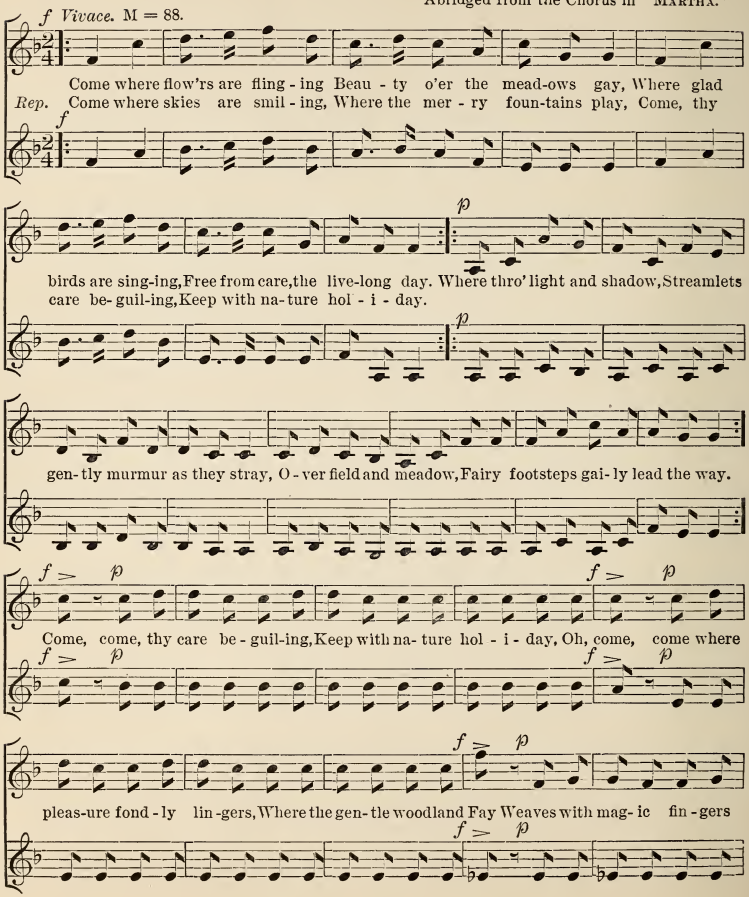
IMPERFECT SOLFAING.

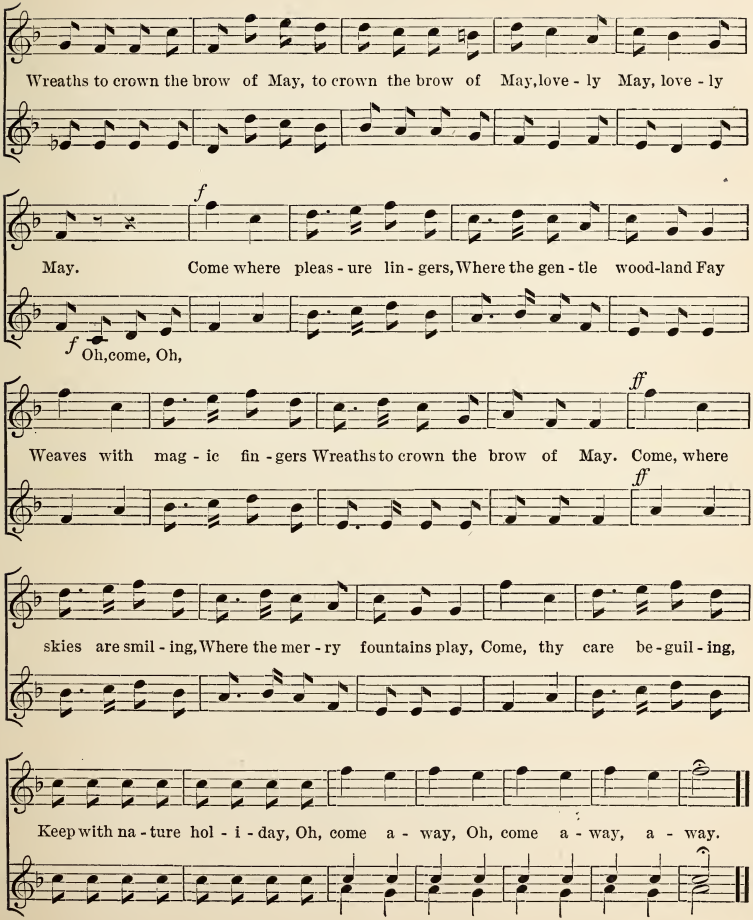


28. COME WHERE FLOWERS ARE FLINGING.

FLOTOW.

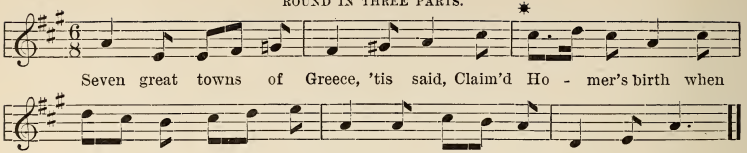
Abridged from the Chorus in "MARTHA."




Wreaths to crown the brow of May, to crown the brow of May, love - ly May, love - ly
f
May. Come where pleas - ure lin - gers, Where the gen - tle wood-land Fay
f
Oh, come, Oh,
ff
Weaves with mag - ic fin - gers Wreaths to crown the brow of May. Come, where
ff
skies are smil - ing, Where the mer - ry fountains play, Come, thy care be - guil - ing,
Keep with na - ture hol - i - day, Oh, come a - way, Oh, come a - way, a - way.

29. HOMER.

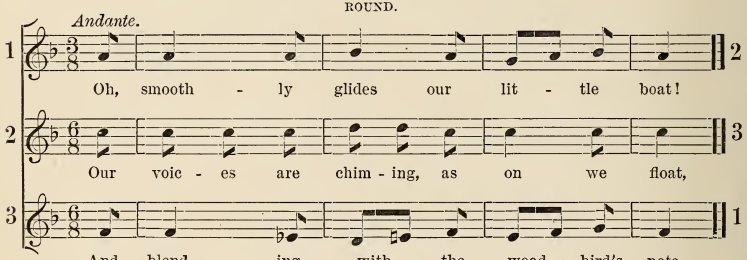
ROUND IN THREE PARTS.



30. OH, SMOOTHLY GLIDES.

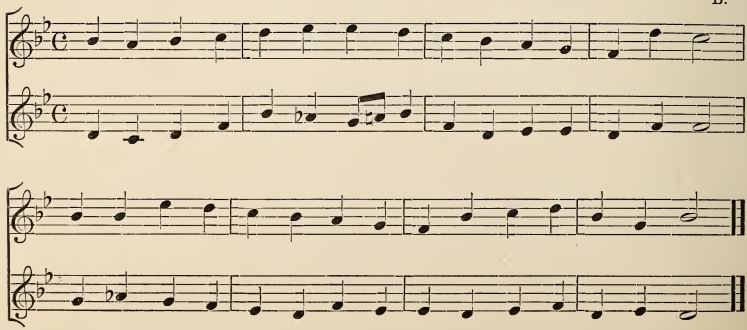
B.

ROUND.



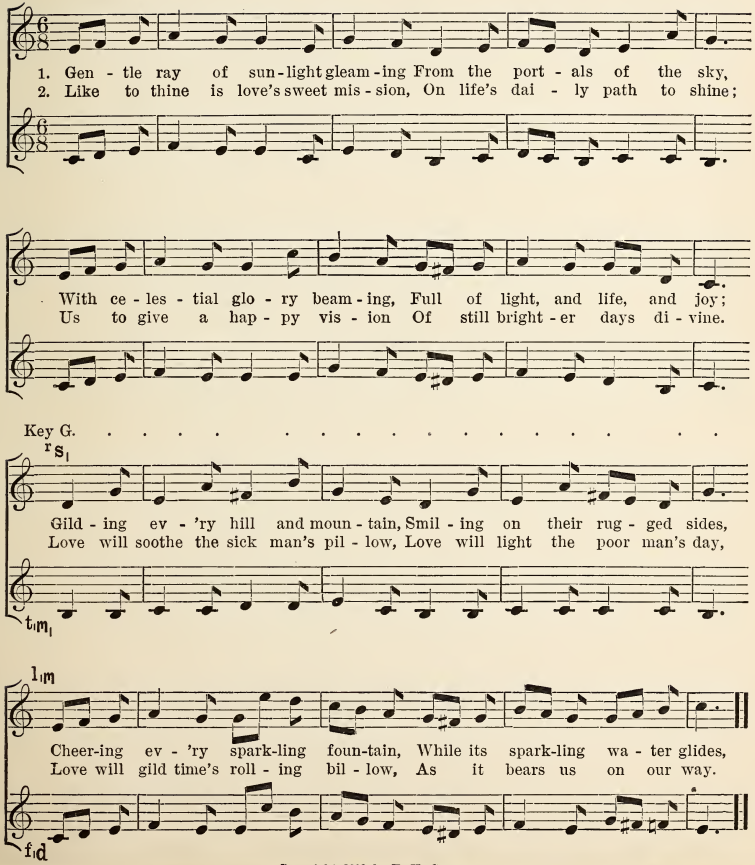
31. SOLFEGGIO FOR S. C.

B.



32. GENTLE RAY OF SUNLIGHT.

B.



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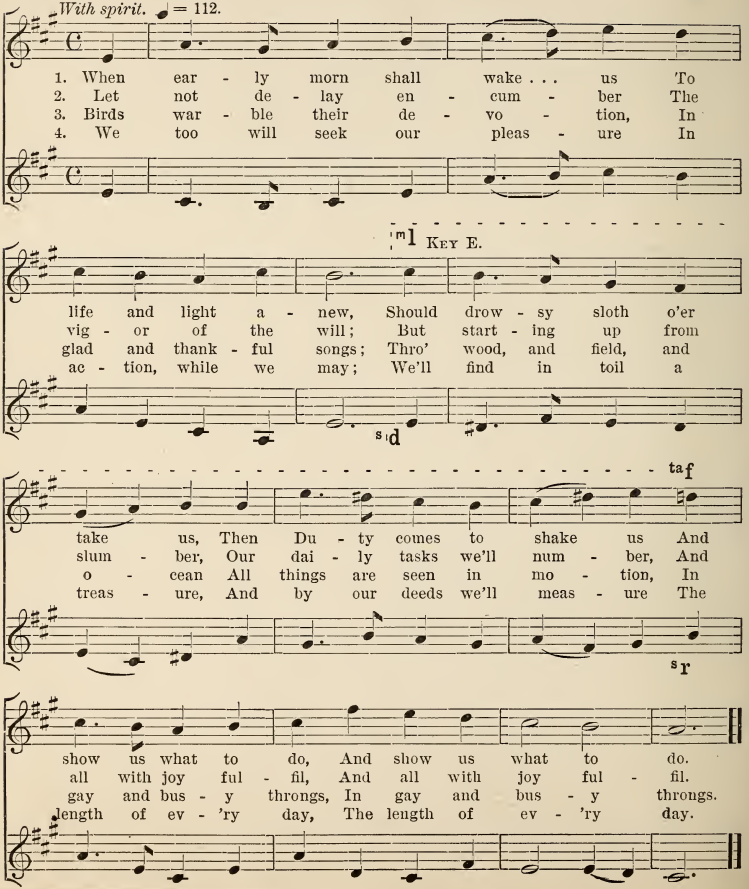
33. WHEN EARLY MORN.

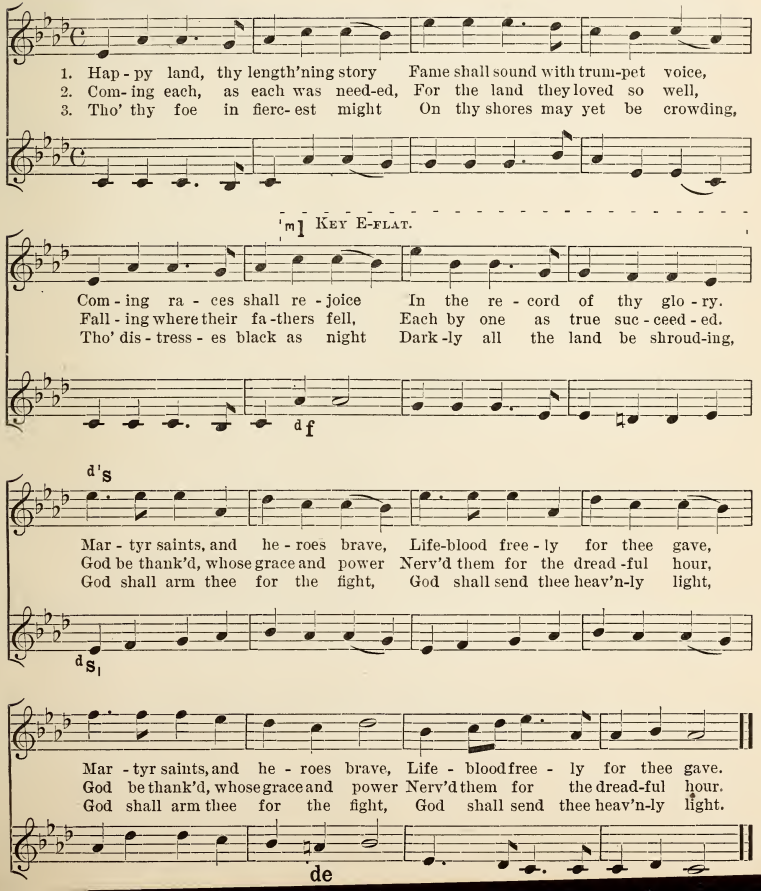
Words by A. J. Foxwell. B.

With spirit. ♩ = 112.



34. HAPPY LAND, THY LENGTHENING STORY.

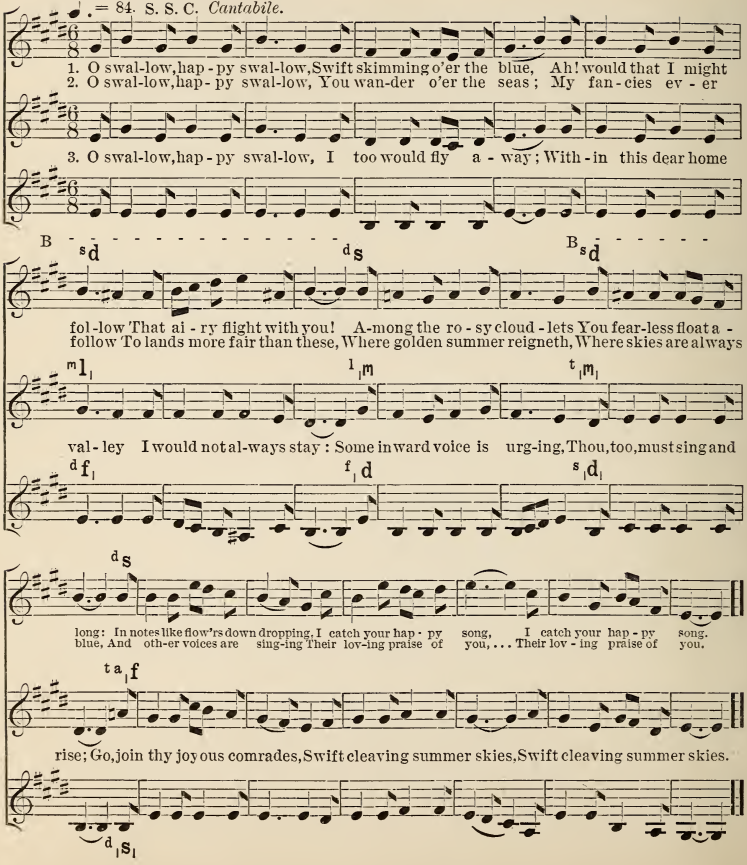
Words by JOHN GUARD. Music by MENDELSSOHN.



35. A SWALLOW SONG.

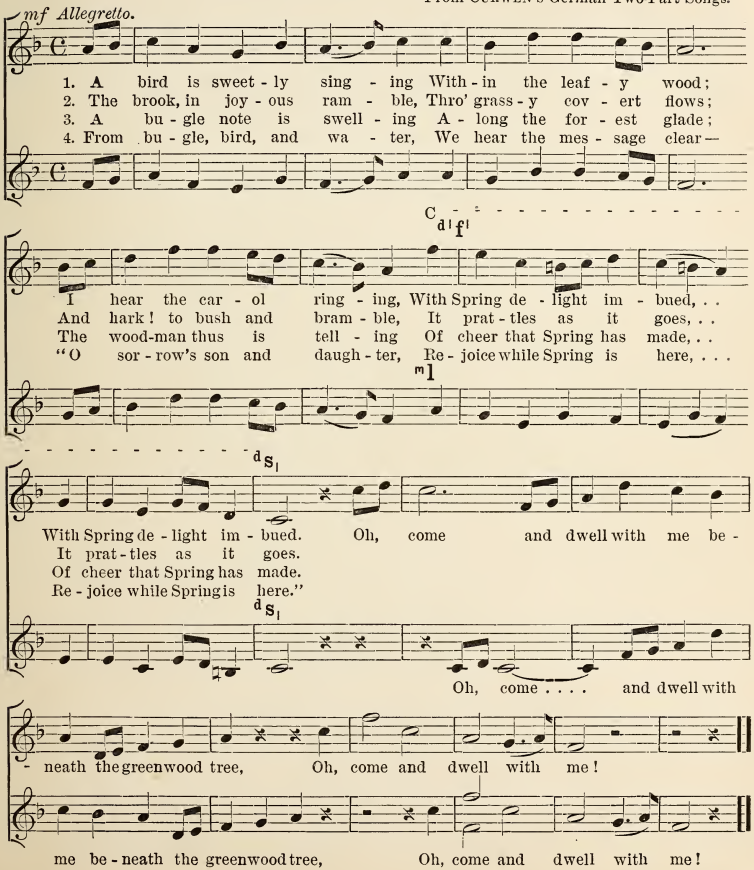
Words by KATE L. BROWN, for this work. B.

♩. = 84. S. S. C. *Cantabile.*



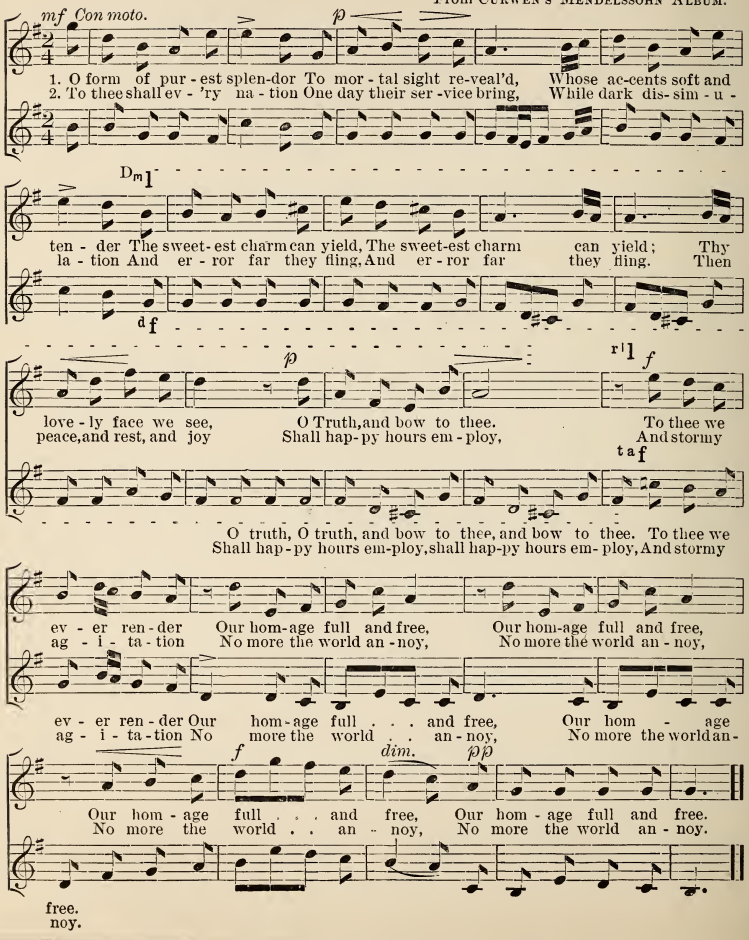
36. A BIRD IS SWEETLY SINGING.

From CURWEN'S German Two-Part Songs.



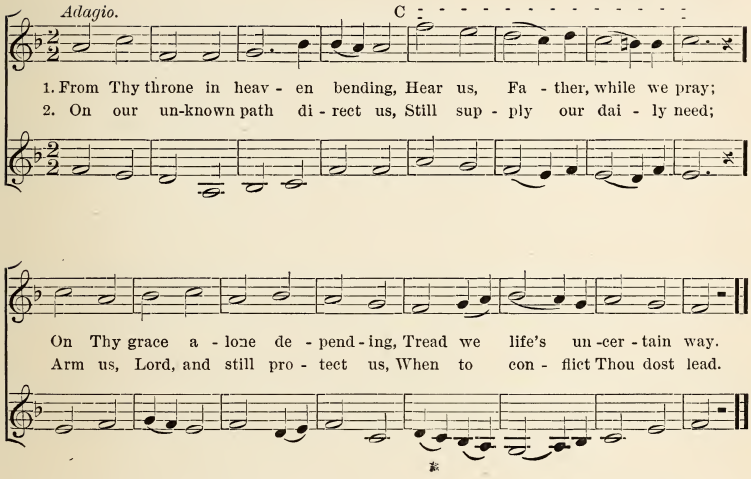
38. O FORM OF PUREST SPLENDOR.

From Curwen's Mendelssohn Album.



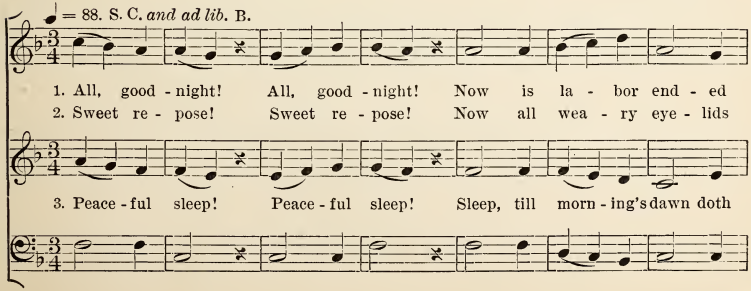
FROM THY THRONE.

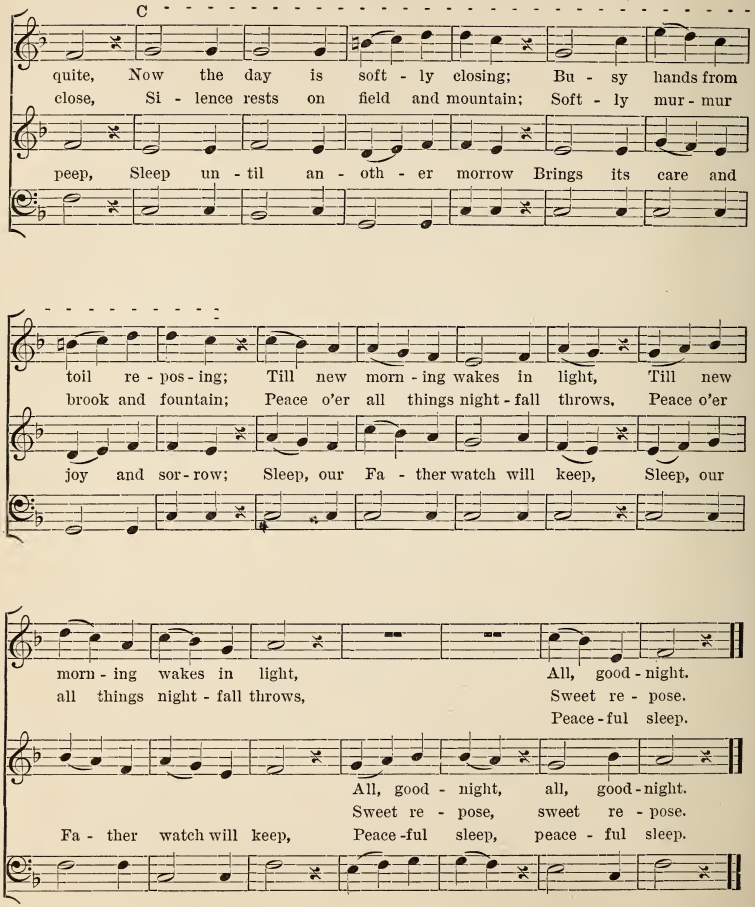
39. Melody by GLUCK.



ALL GOOD-NIGHT.

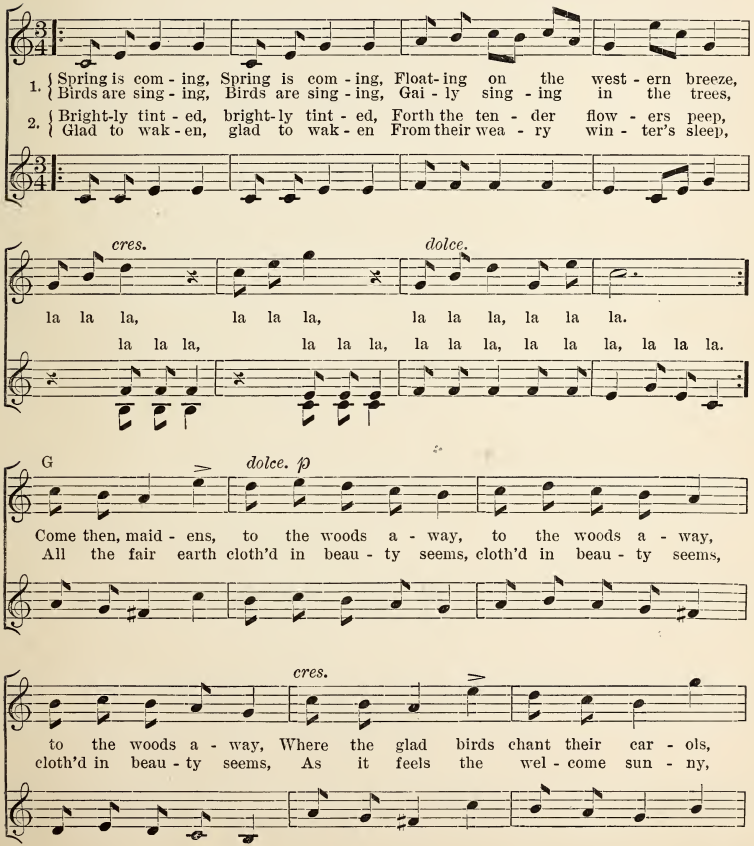
40. SCHNEIDER.

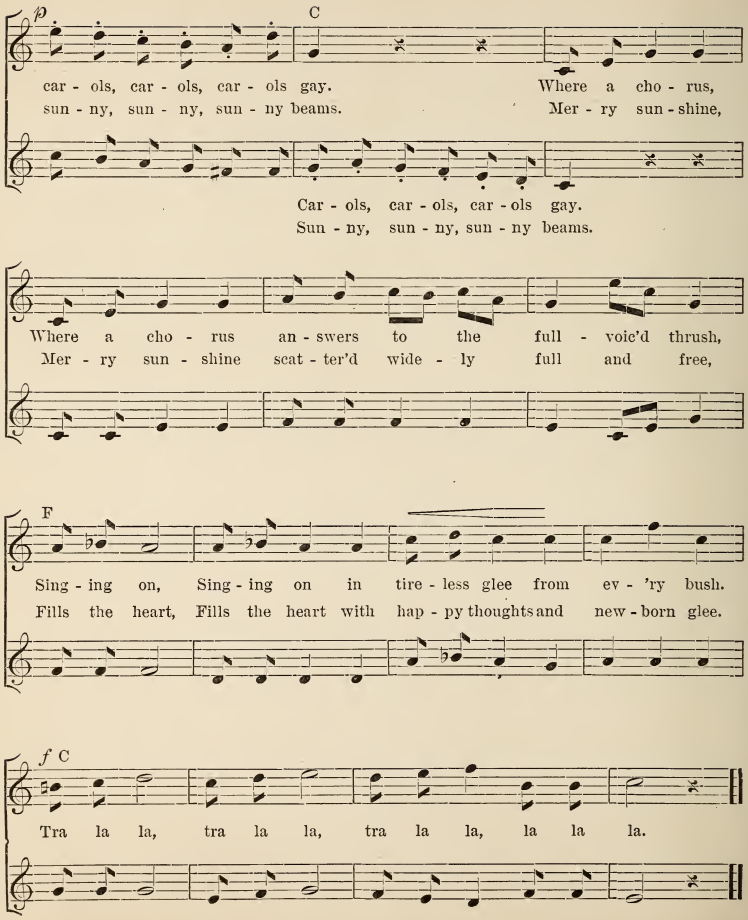



C
quite, Now the day is soft - ly closing; Bu - sy hands from
close, Si - lence rests on field and mountain; Soft - ly mur - mur
peep, Sleep un - til an - oth - er morrow Brings its care and
toil re - pos - ing; Till new morn - ing wakes in light, Till new
brook and fountain; Peace o'er all things night - fall throws, Peace o'er
joy and sor - row; Sleep, our Fa - ther watch will keep, Sleep, our
morn - ing wakes in light, All, good - night.
all things night - fall throws, Sweet re - pose.
Peace - ful sleep.
All, good - night, all, good - night.
Sweet re - pose, sweet re - pose.
Fa - ther watch will keep, Peace - ful sleep, peace - ful sleep.

41. SPRING IS COMING.

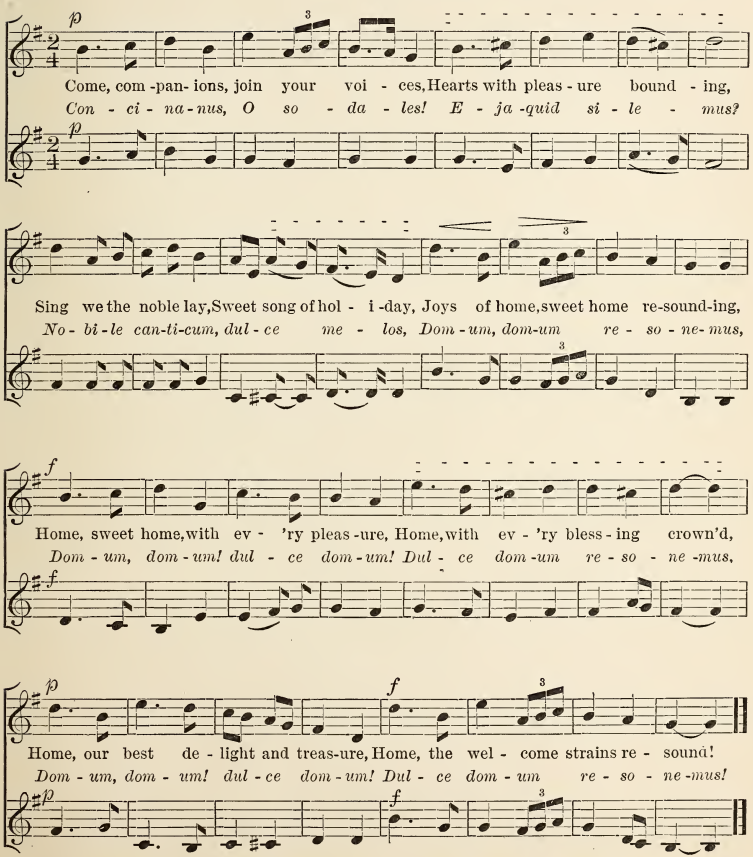
From a Vocal Dance by JULIUS OTTO.




p
C
car - ols, car - ols, car - ols gay.
sun - ny, sun - ny, sun - ny beams.
Where a cho - rus,
Mer - ry sun - shine,
Car - ols, car - ols, car - ols gay.
Sun - ny, sun - ny, sun - ny beams.
Where a cho - rus an - swers to the full - voic'd thrush,
Mer - ry sun - shine scat - ter'd wide - ly full and free,
F
Sing - ing on, Sing - ing on in tire - less glee from ev - 'ry bush.
Fills the heart, Fills the heart with hap - py thoughts and new - born glee.
f C
Tra la la, tra la la, tra la la, la la la.

DULCE DOMUM.*

42. Tune attributed to JOHN READING, 17th Century.

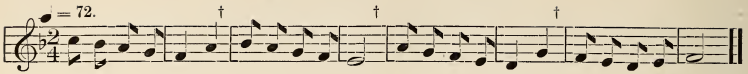


* This is sung annually by the Winchester (Eng.) college boys, at the commencement of the long vacation.

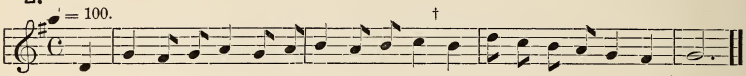
EXERCISES IN RHYTHM.

† Observe the proper breathing places.

1.



2.



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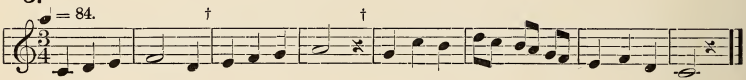

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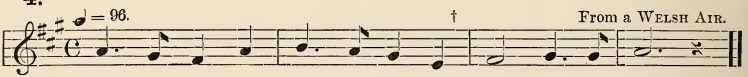

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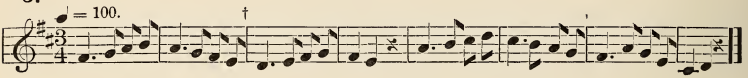

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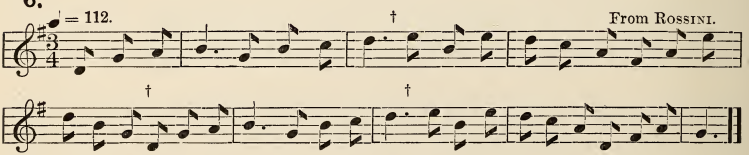

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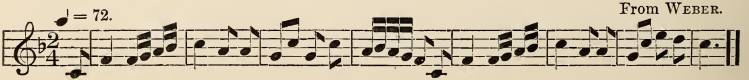

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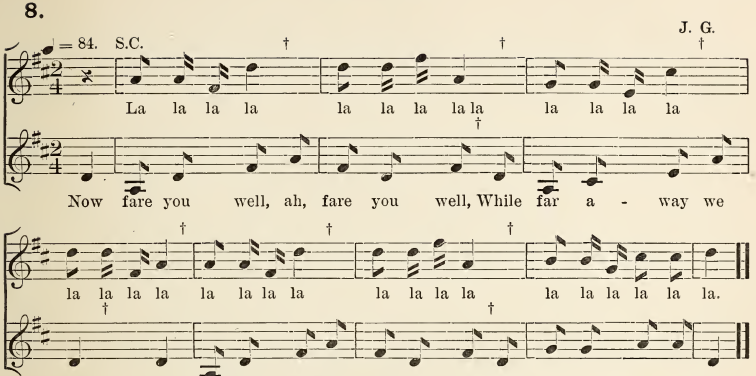
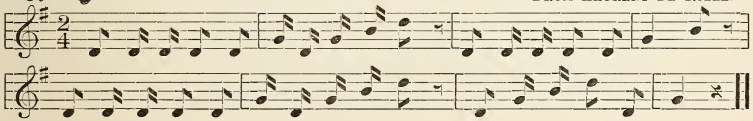
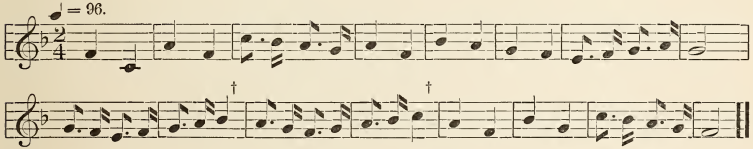


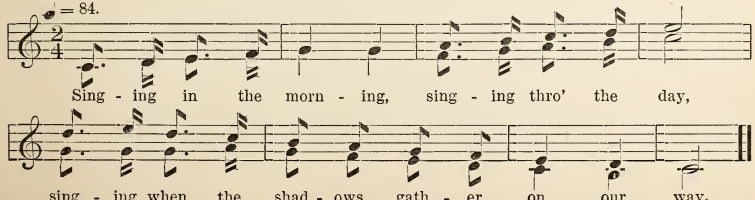
9. ♩ = 96. From Laurent de Rille.



10. ♩ = 96.



11. ♩ = 84.



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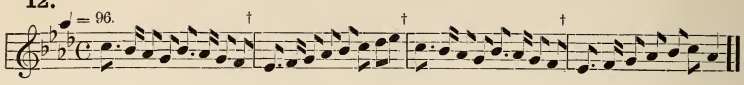

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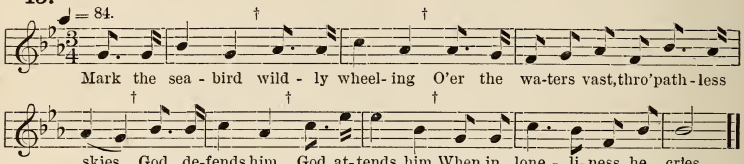
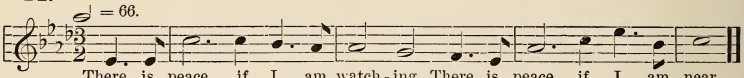
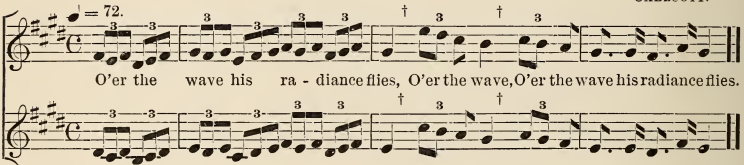


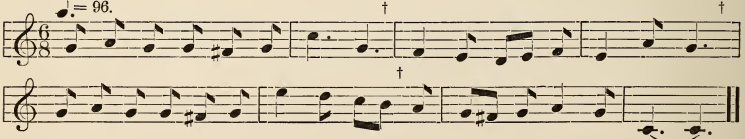
14. ABT.



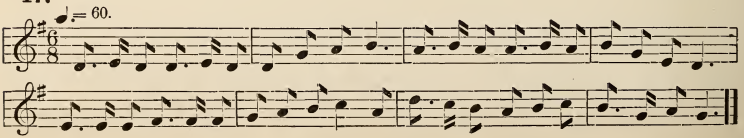
15. CALLCOTT.



16.

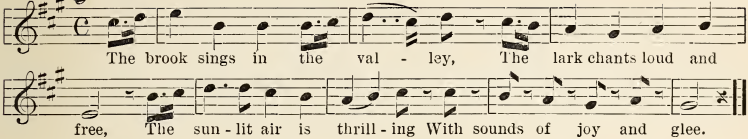


17.

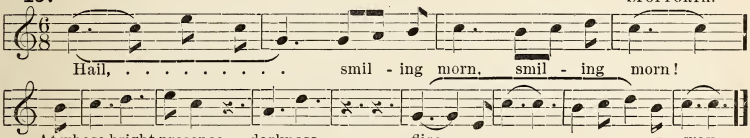


18.

♩ = 108. STUNZ.

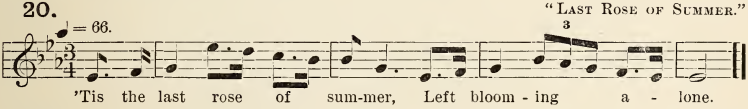


19. SPOFFORTH.



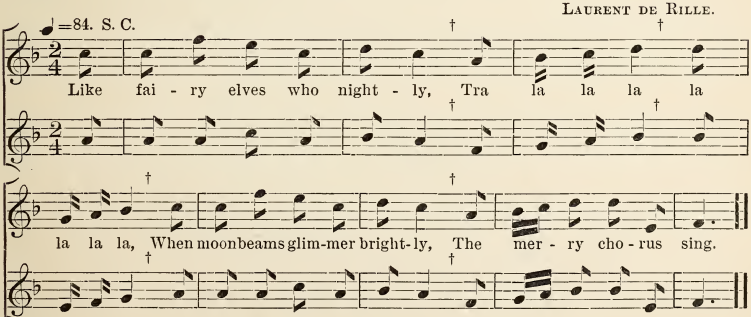
20. "LAST ROSE OF SUMMER."

♩ = 66.



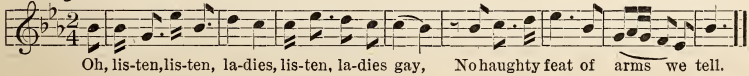
21. LAURENT DE RILLE.

♩ = 84. S. C.



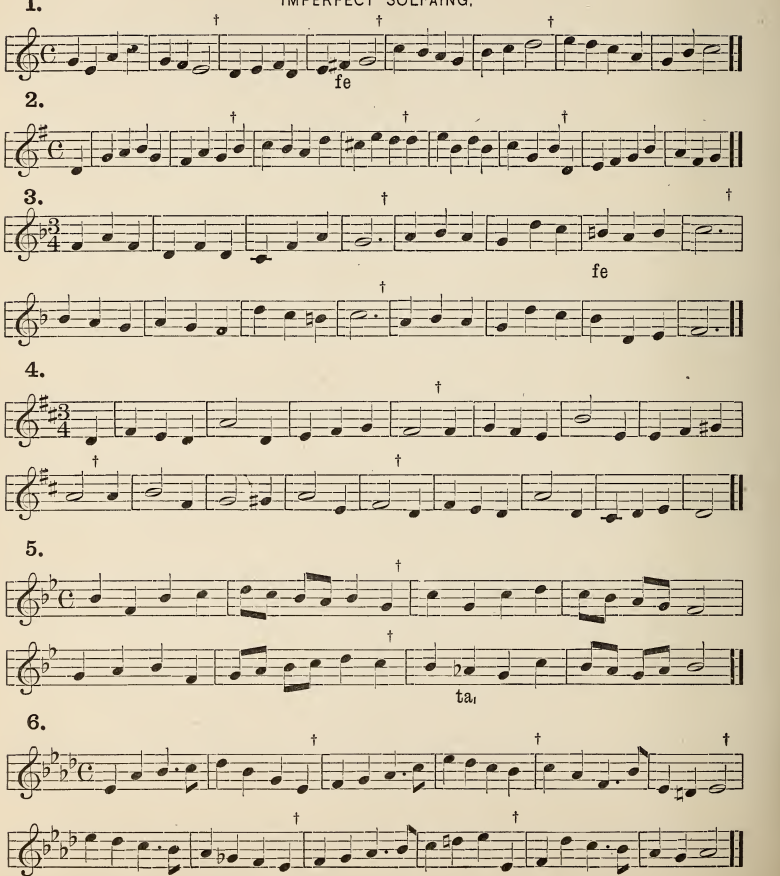
22. CALLCOTT.

♩ = 66.

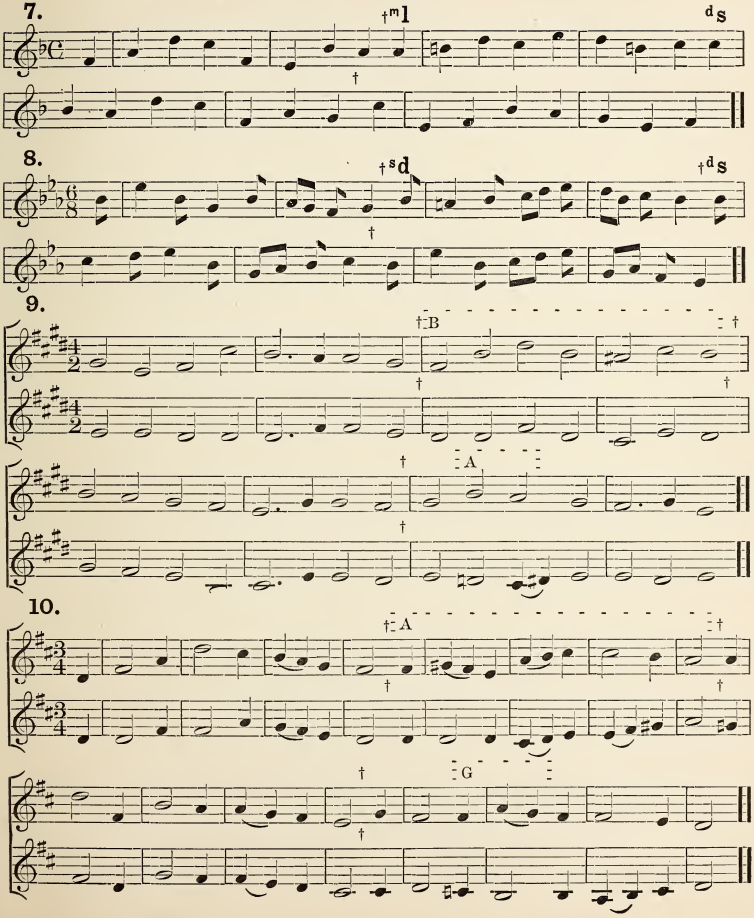


EXERCISES FOR SIGHT SINGING.

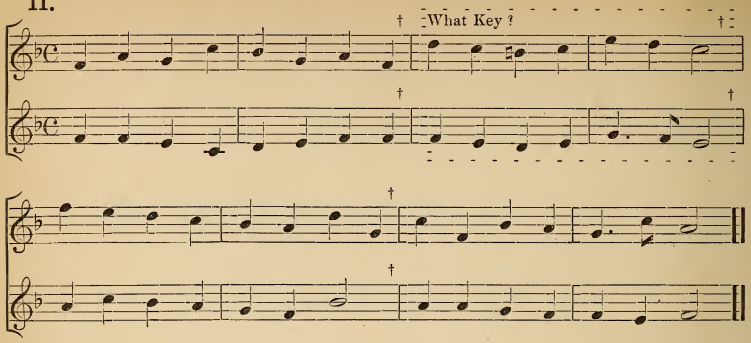
IMPERFECT SOLFAING.



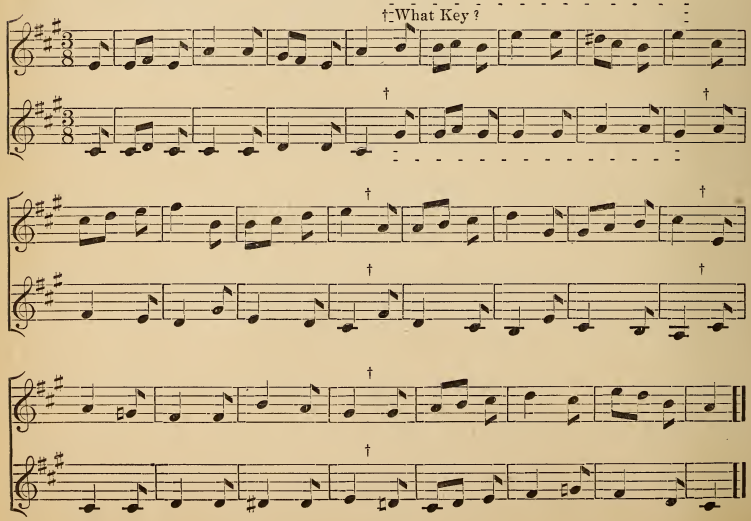
PERFECT SOLFAING.



11.



12. Notice "passing transitions" in the last eight measures.



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TONIC SOL-FA MUSIC COURSE FOR SCHOOLS

WITH STAFF SUPPLEMENTS.

By DANIEL BATCHELLOR and THOMAS CHARMBURY.

The course consists of four books in the Tonic Sol-fa notation, a supplemental course in the Staff notation, a manual for teachers, and modulators for class use.

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BOOK I. contains studies and songs in the first and second steps of the Tonic Sol-fa Method, and they are here treated more fully than in any previous work. Price, 15 cts.

BOOK II. teaches the third step. The development of the sub-dominant chord completes the diatonic scale, and new difficulties of rhythm are introduced. The exercises and songs are suited to the highest primary and lower grammar schools. Price, 15 cts.

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The first staff supplement may be taken up after or during the use of Book II. It will be found that comparatively little study will be required on the staff, as the pupils acquire a thorough knowledge of music itself by means of the simpler notation of the Sol-fa books; the supplements simply require an understanding of a more complex representation of a subject already familiar, giving at the same time additional practice.

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EDITED BY

DANIEL BATCHELLOR,

Graduate of the Tonic Sol-fa College of London.

A graduated course of singing in the Tonic Sol-fa notation for the use of classes, beginning with the first step and extending into the sixth step. Price, 25 cts.

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THE

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FOR SCHOOLS.

STAFF NOTATION SUPPLEMENT

TO

BOOK IV.

BY

DANIEL BATCHELLOR

AND

THOMAS CHARMBURY.

BOSTON
F. H. GILSON.

CHICAGO:
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F. H. GILSON.

CHICAGO:
S. R. WINCHELL & CO.

PREFACE.

THE Tonic Sol-fa Music Course is prepared especially for the use of schools. The exercises are carefully graded according to the Tonic Sol-fa Method.

The purpose of the Staff Supplement is to enable the Tonic Sol-fa pupils to apply their knowledge of music to the staff notation.

This book should not be taken up until the corresponding work in Book IV. has been accomplished. The more thoroughly music itself is first understood, the more easily and rapidly will the pupils comprehend the more complex signs of the staff notation.

The Fifth Step develops the minor mode, and shows its relation to the major mode. The principles of presentation are the same here as in Book IV., but all the exercises are different.

The first part of the book introduces the pupils to minor melodies and two-part harmonies; but from page 10 the music is in three-part harmony, in some cases arranged for equal voices, *i.e.*, first and second soprano and contralto, and in others for soprano, contralto, and bass.

The extended part-songs, with occasional solos in the latter part of the book, will furnish excellent practice for the older scholars, to whom they will probably be interesting as well as instructive.

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THE

TONIC SOL-FA MUSIC COURSE FOR SCHOOLS.

STAFF-NOTATION SUPPLEMENT TO BOOK IV.

FIFTH STEP.

TO RECOGNIZE ON THE STAFF MUSIC IN THE MINOR MODE, WITH MODULATION FROM THE MAJOR TO ITS RELATIVE MINOR, OR FROM THE MINOR TO ITS RELATIVE MAJOR.

VOICE TRAINING EXERCISES FOR DAILY PRACTICE.

NOTE.—These exercises can be sung as written by all voices. For the higher voices alone they may be raised a semitone at a time until the *easy* upward limit of the voices is reached. For the lower voices alone, they may be sung a semitone lower each time until the *easy* downward limit is reached. For further instructions, see Manual for Teachers, Notes on Fourth Step. p. 80.

1.

2. *In a smooth legato style.*

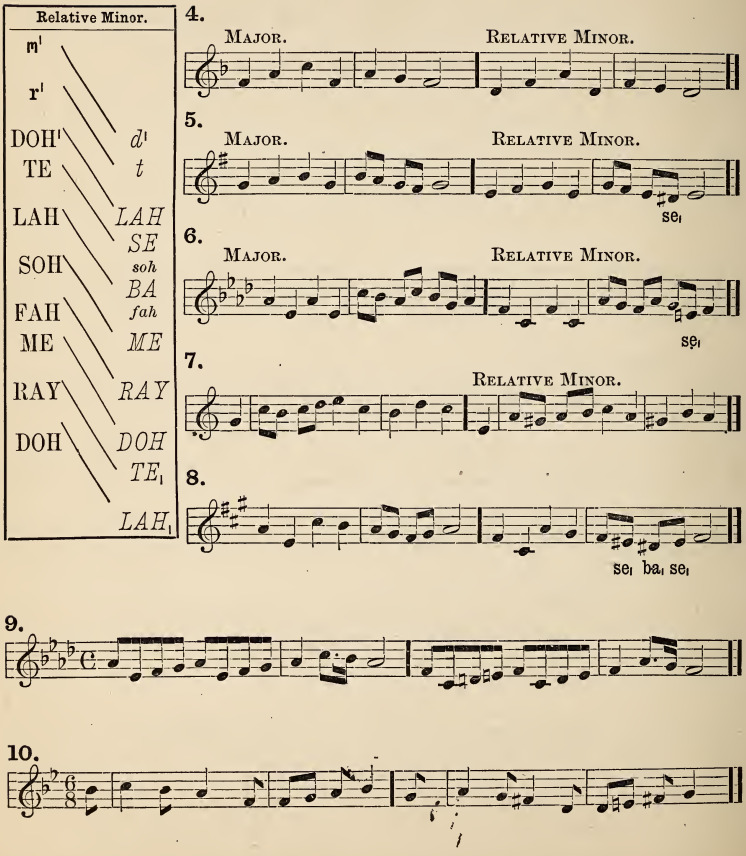
Sing also to each of the vowels ōō, ō, ä, ā, and ē.

3.

Also to ōō, ō, ä, ā, and ē.

THE MINOR MODE.

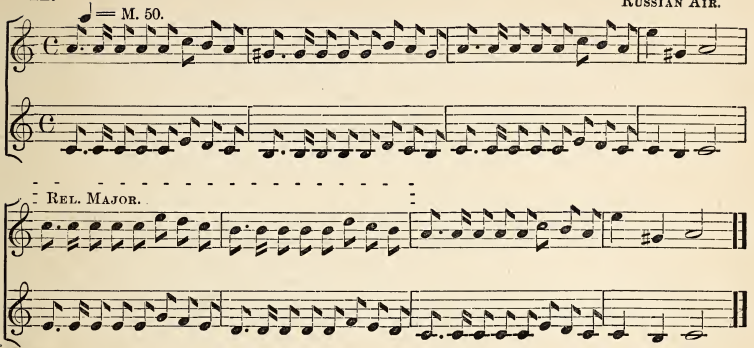
MODULATING TO THE RELATIVE MINOR.



MINOR EXERCISES IN TWO-PART HARMONY.

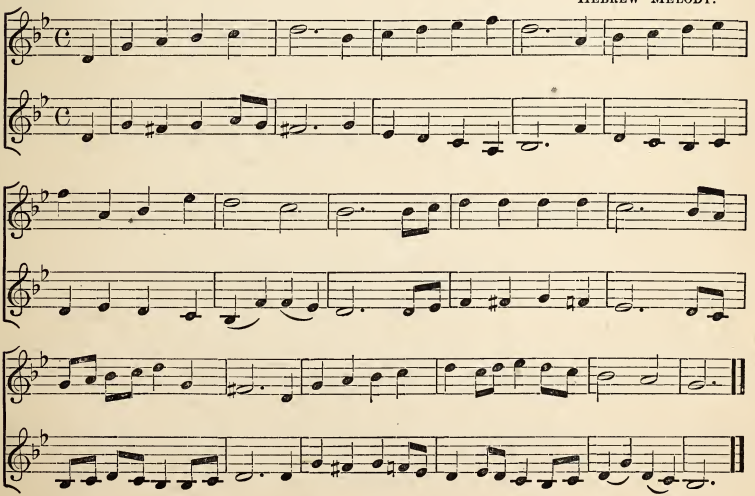
11.

RUSSIAN AIR.

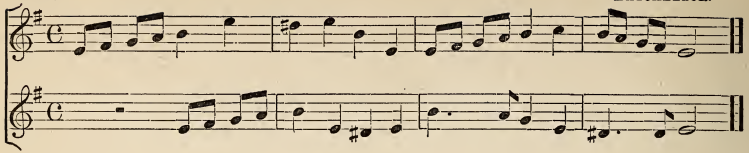


12.

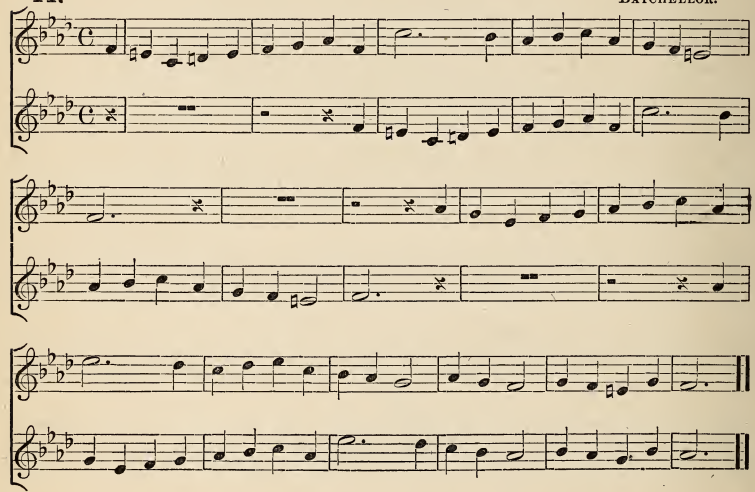
HEBREW MELODY.



13. BATCHELLOR.



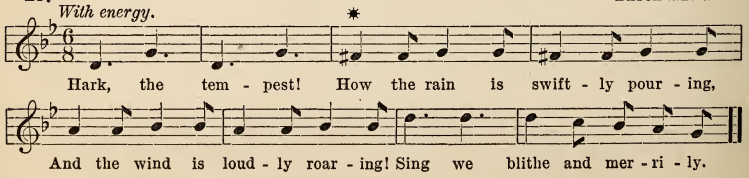
14. BATCHELLOR.



HARK! THE TEMPEST.

15. ROUND IN FOUR PARTS. BATCHELLOR.

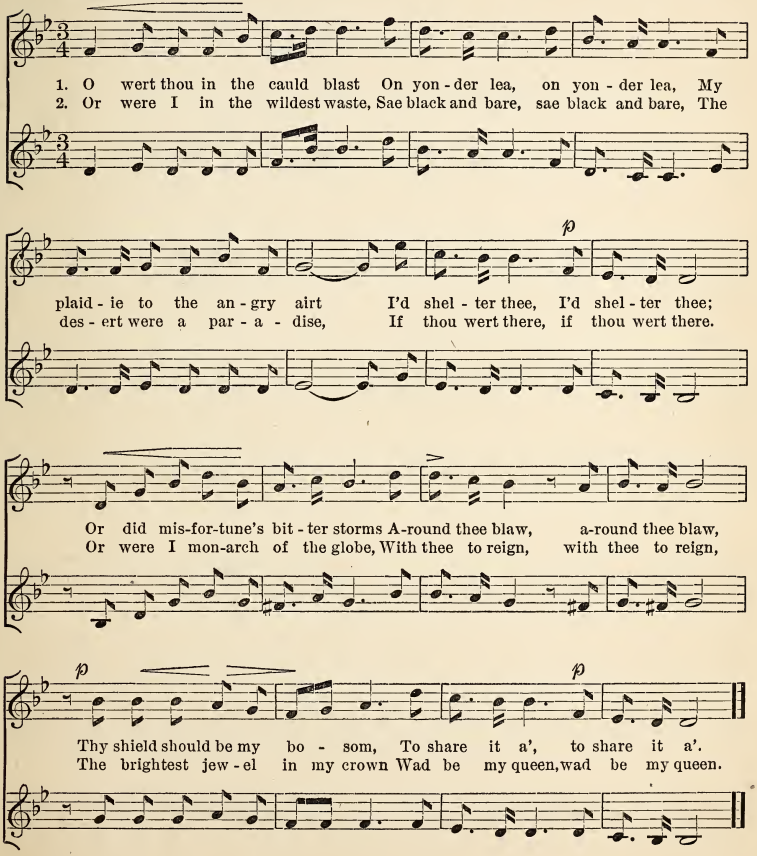
With energy.



O WERT THOU IN THE CAULD BLAST.

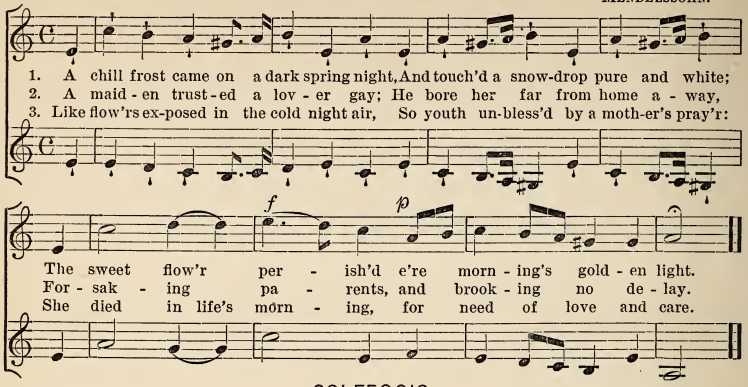
ROBERT BURNS. MENDELSSOHN.

Andante.



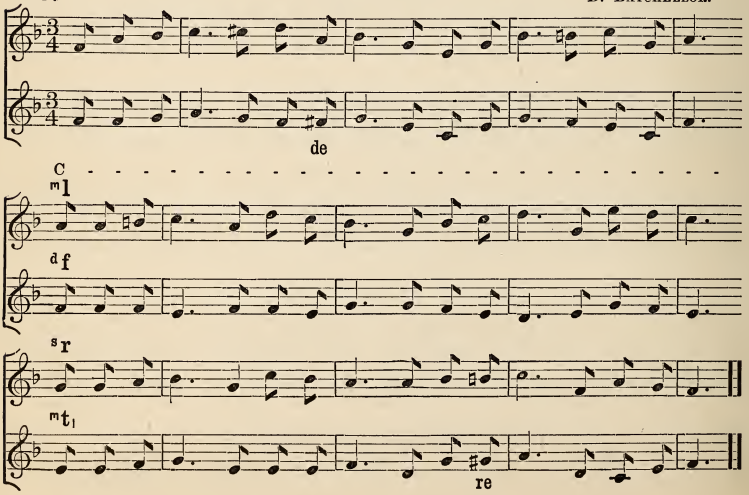
17. A CHILL FROST CAME.

MENDELSSOHN.



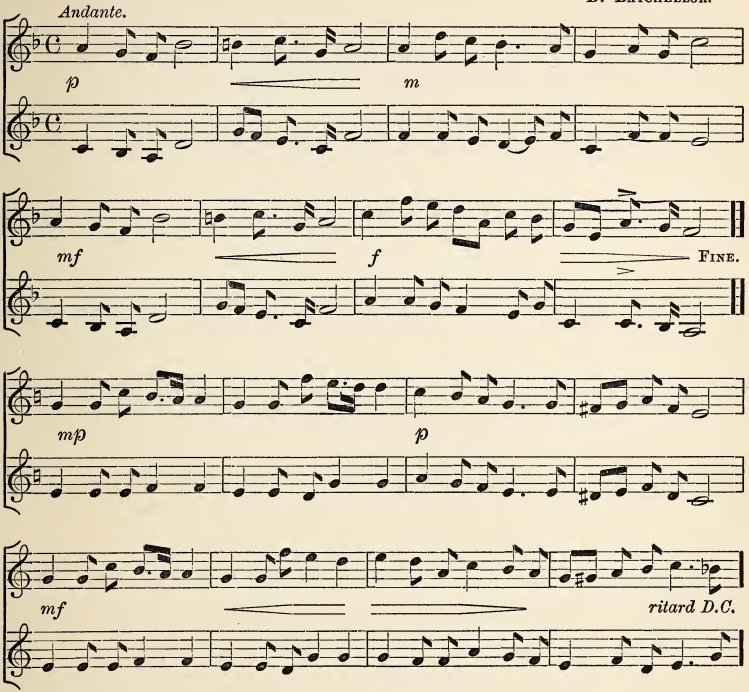
18. SOLFEGGIO.

D. BATCHELLOR.



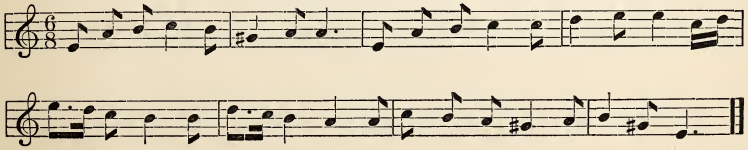
19. REVERIE.

D. BATCHELLOR.



20.

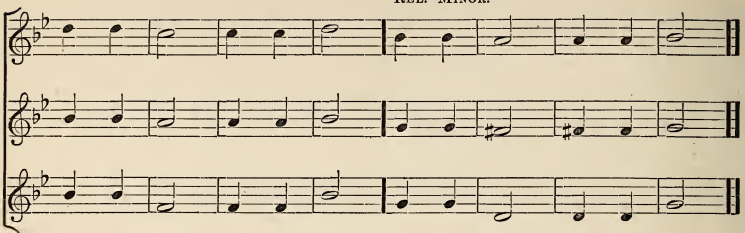
Sing this to different degrees of force and speed. Arranged from MENDELSSOHN.



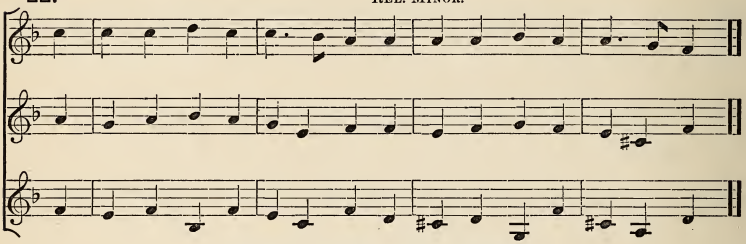
THREE-PART HARMONY EXERCISES.

21. NOTE. — The third part may be taken by either Contralto or Bass Voices.

REL. MINOR.

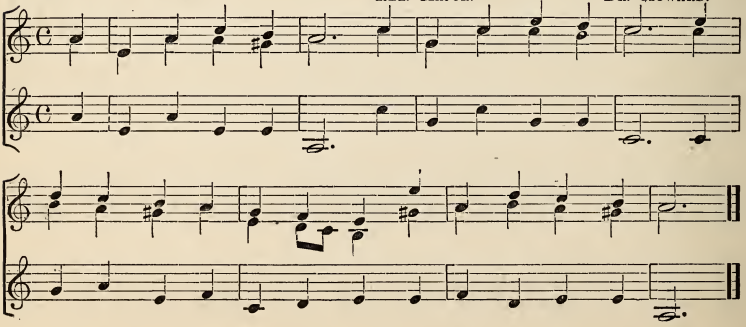


22. REL. MINOR.



HYMN TUNE. — "ST. BRIDE."

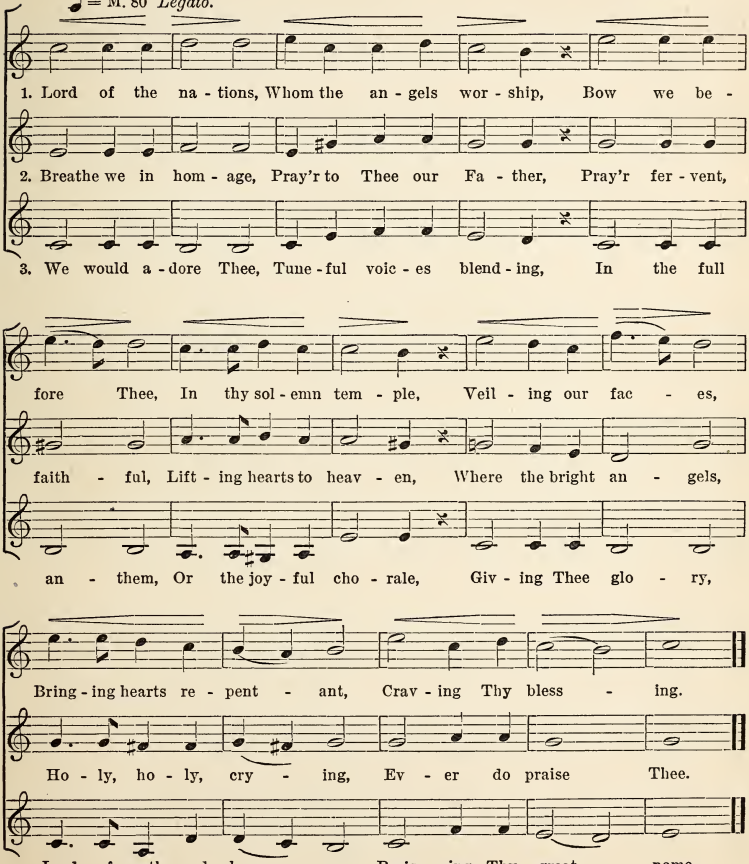
23. REL. MAJOR. DR. HOWARD.



24. LORD OF THE NATIONS.

GEO. BENNETT. F. FLEMMING.

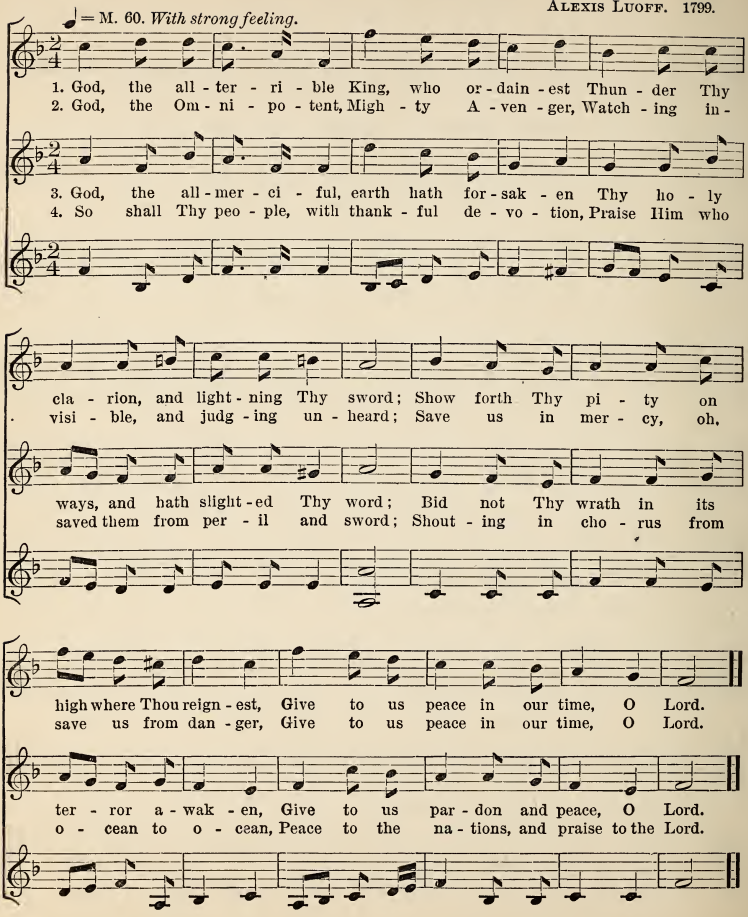
♩ = M. 80 *Legato.*



25. GOD, THE ALL-TERRIBLE.

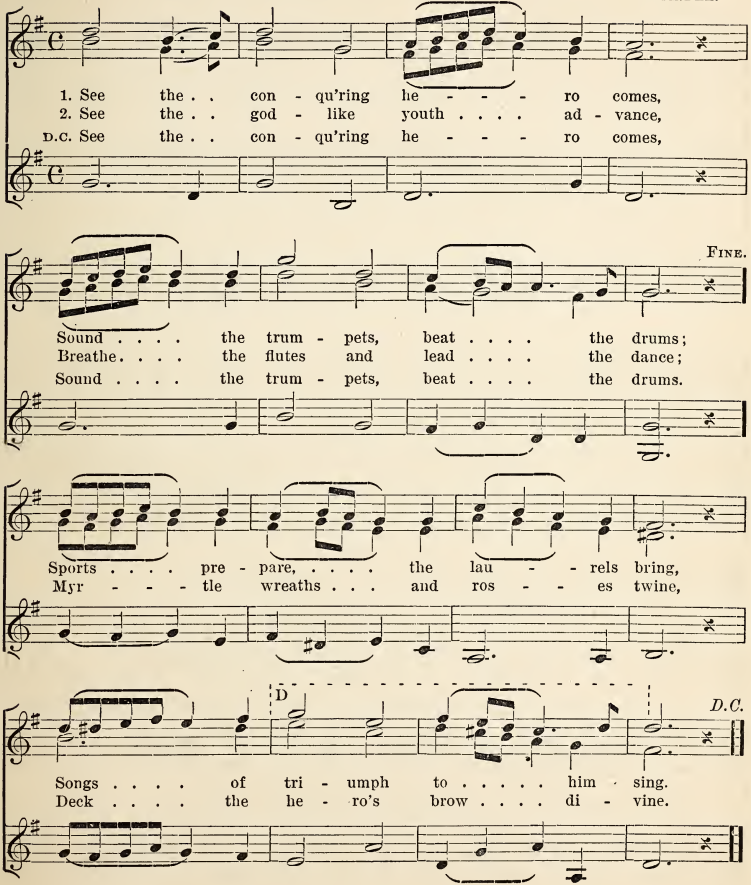
ALEXIS LUOFF. 1799.

♩ = M. 60. *With strong feeling.*



26. SEE THE CONQUERING HERO COMES.

HANDEL.



27. THE MINSTREL BOY.

IRISH MELODY.

♩ = 96. S. C. and ad lib. B.

1. { The min- strel boy to the war is gone, In the ranks of death you'll find him,
   { His fa-ther's sword he hath girded on, And his wild harp slung be - hind him.

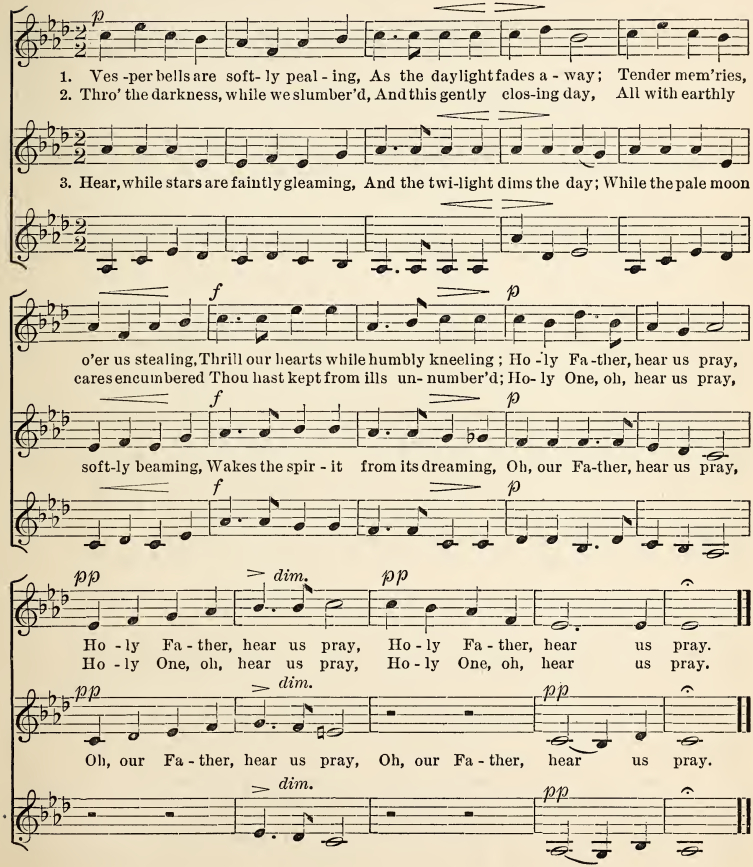
2. { The minstrel fell, but the foe-man's chain Could not bring that proud soul un - der;
   { The harp he loved ne'er spoke a - gain, For he tore its cords a - sun - der;

"O land of song," said the warrior bard, "Though all the world be - trays thee,
And said, "No chains shall sul - ly thee, Thou soul of love and bra - ve - ry,

One sword, at least, thy rights shall guard, One faith - ful heart shall praise thee."
Thy songs were made for the brave and free, They shall nev-er sound in sla-ver - y."

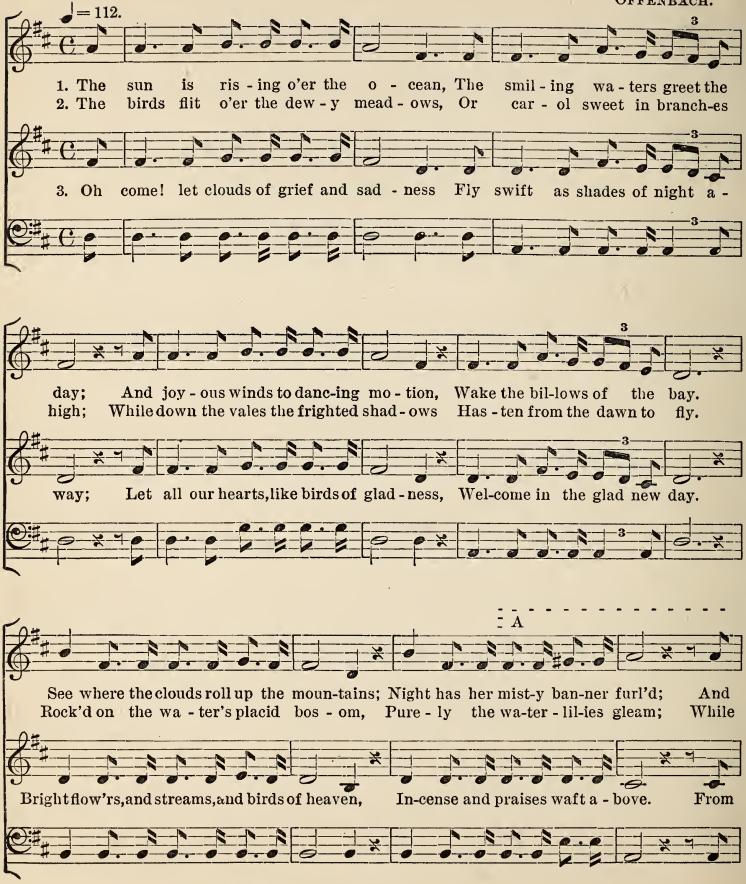
28. VESPER BELLS ARE SOFTLY PEALING.

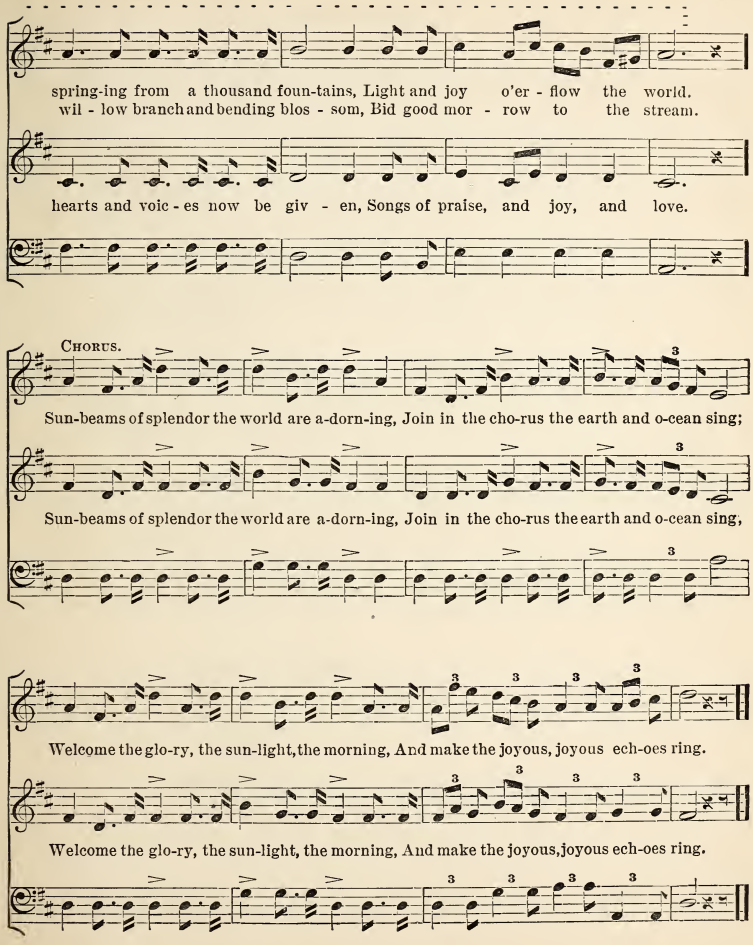
Words by WELLINGTON GUERNSEY. Arranged from four-part song by J. L. HATTON.



29. THE SUN IS RISING O'ER THE OCEAN.

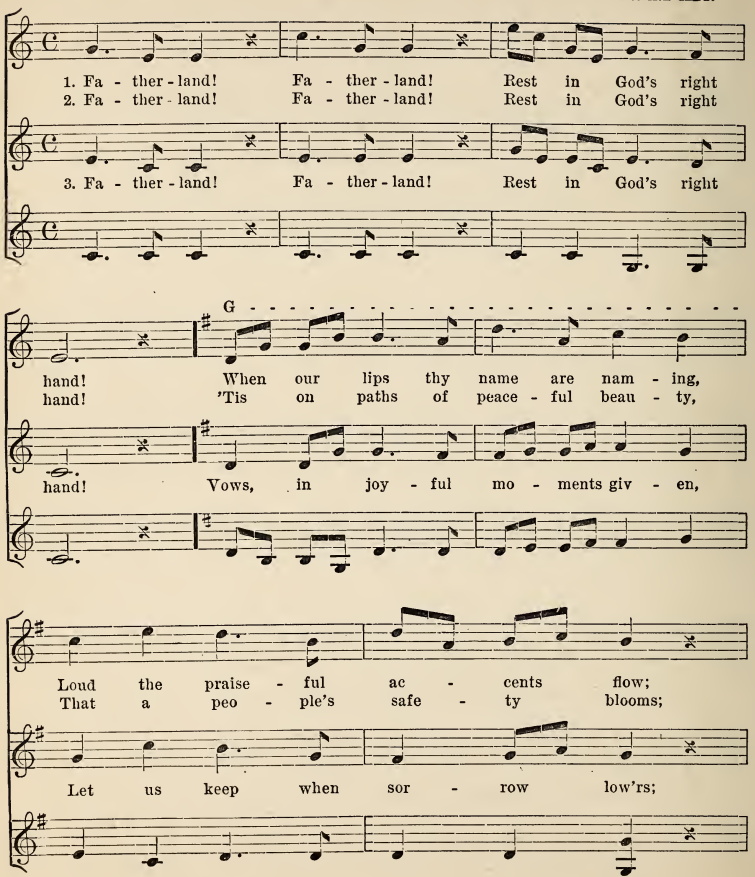
OFFENBACH.

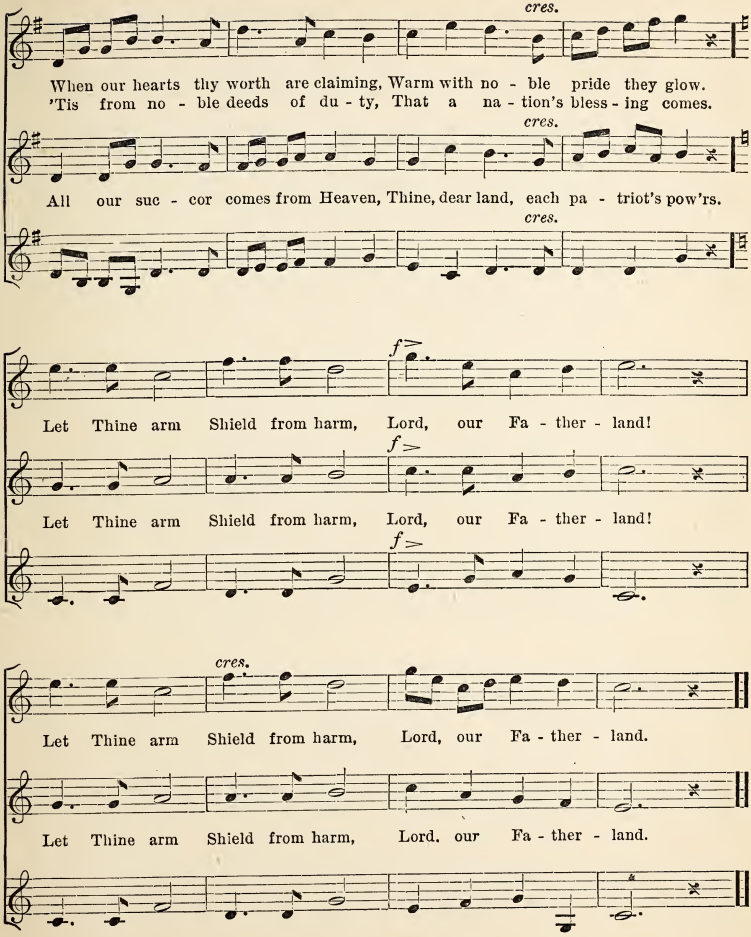



spring-ing from a thousand foun-tains, Light and joy o'er - flow the world.
wil - low branch and bending blos - som, Bid good mor - row to the stream.
hearts and voic - es now be giv - en, Songs of praise, and joy, and love.
Chorus.
Sun-beams of splendor the world are a-dorn-ing, Join in the cho-rus the earth and o-cean sing;
Sun-beams of splendor the world are a-dorn-ing, Join in the cho-rus the earth and o-cean sing,
Welcome the glo-ry, the sun-light, the morning, And make the joyous, joyous ech-oes ring.
Welcome the glo-ry, the sun-light, the morning, And make the joyous, joyous ech-oes ring.

30. FATHERLAND.

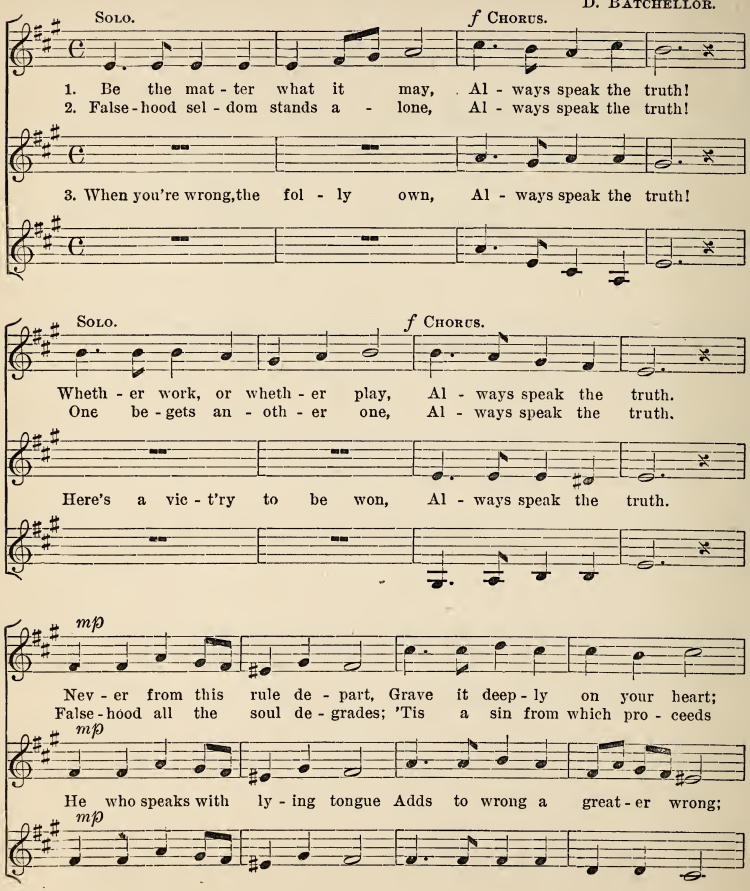
FRANZ ABT.

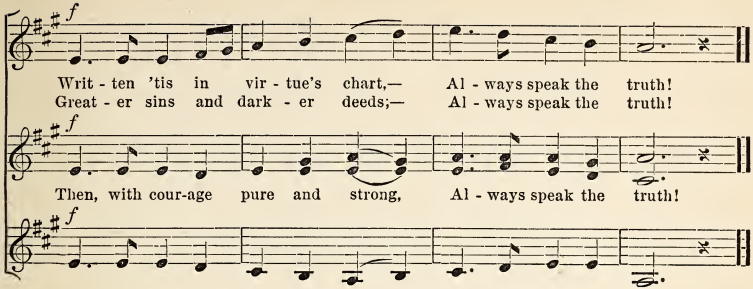



cres.
When our hearts thy worth are claiming, Warm with no - ble pride they glow.
'Tis from no - ble deeds of du - ty, That a na - tion's bless - ing comes.
cres.
All our suc - cor comes from Heaven, Thine, dear land, each pa - triot's pow'rs.
cres.
f
Let Thine arm Shield from harm, Lord, our Fa - ther - land!
f
Let Thine arm Shield from harm, Lord, our Fa - ther - land!
f
cres.
Let Thine arm Shield from harm, Lord, our Fa - ther - land.
Let Thine arm Shield from harm, Lord. our Fa - ther - land.

31. ALWAYS SPEAK THE TRUTH.

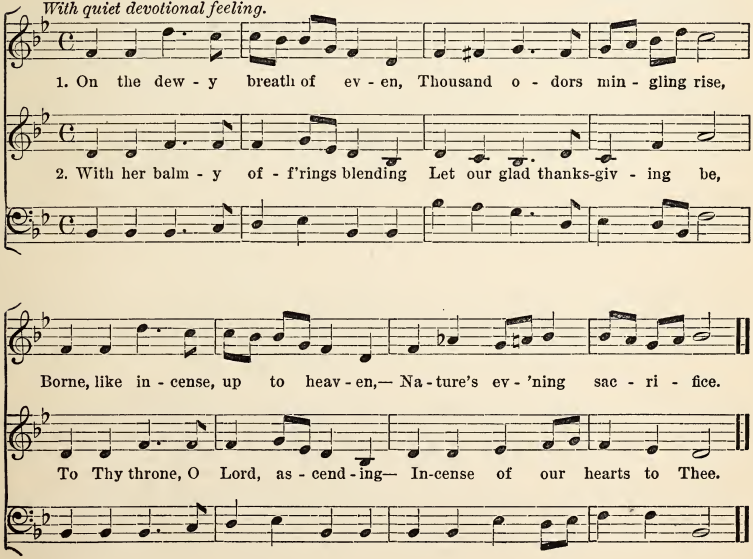
D. BATCHELLOR.





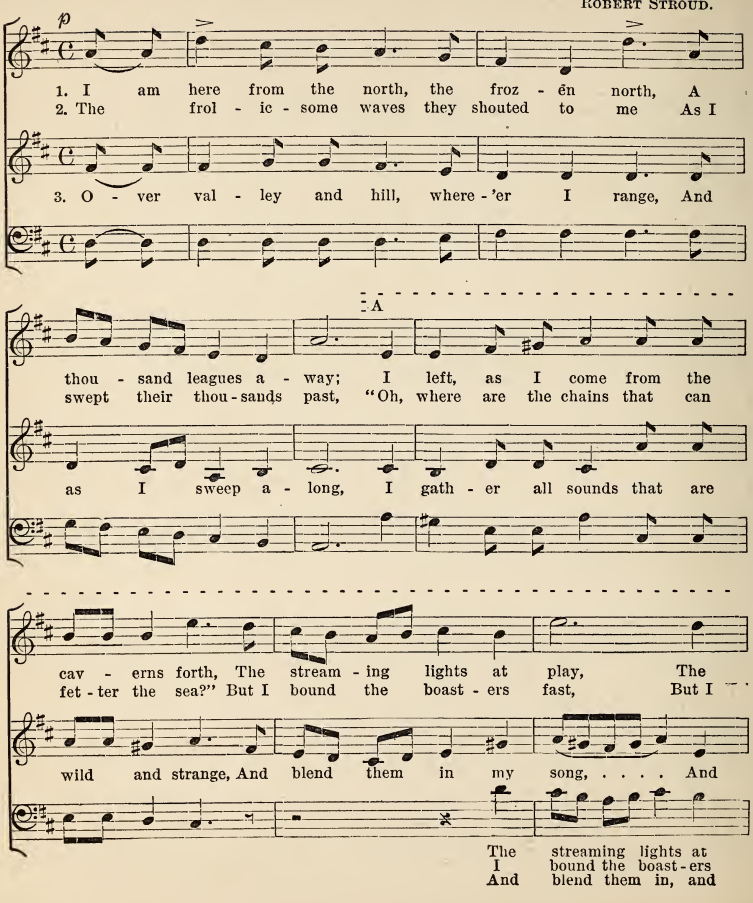
32 ON THE DEWY BREATH OF EVEN.

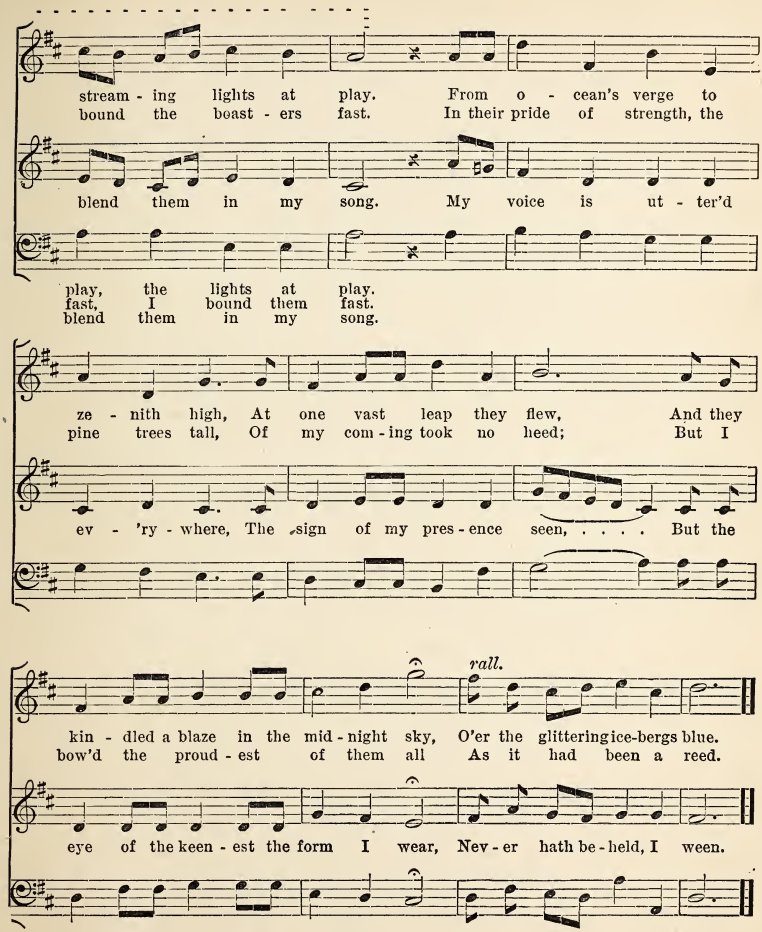
D. Batchellor.



33. SONG OF THE NORTH WIND.

ROBERT STROUD.



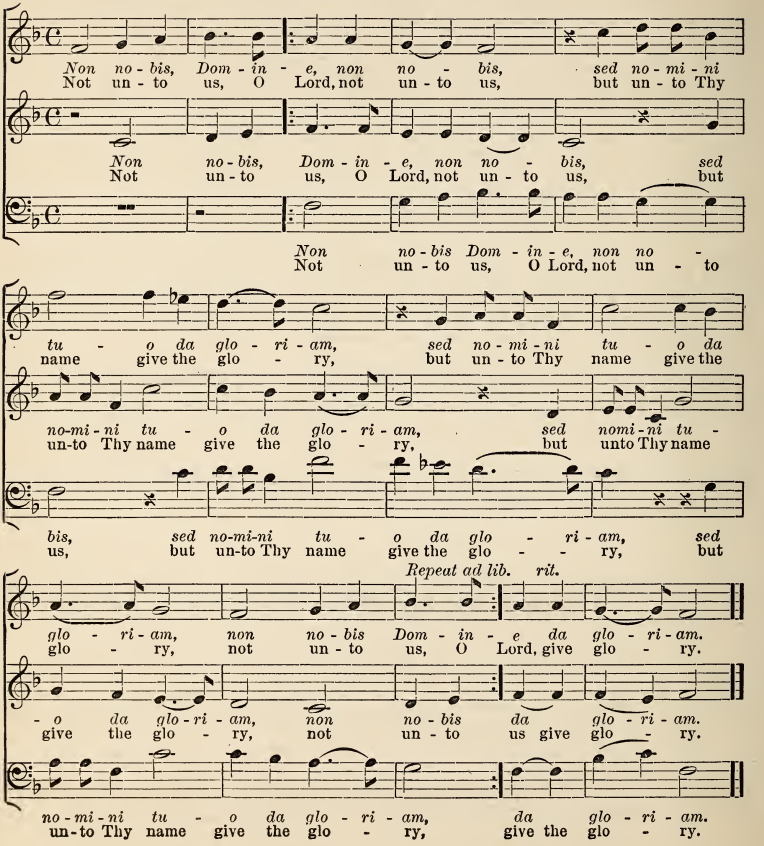

stream - ing lights at play. From o - cean's verge to
bound the boast - ers fast. In their pride of strength, the
blend them in my song. My voice is ut - ter'd
play, the lights at play.
fast, I bound them fast.
blend them in my song.
ze - nith high, At one vast leap they flew, And they
pine trees tall, Of my com - ing took no heed; But I
ev - 'ry - where, The sign of my pres - ence seen, ... But the
rall.
kin - dled a blaze in the mid - night sky, O'er the glittering ice-bergs blue.
bow'd the proud - est of them all As it had been a reed.
eye of the keen - est the form I wear, Nev - er hath be - held, I ween.

34. NON NOBIS, DOMINE.

(CANON.)

W. Bird, 1590.—With new ending.

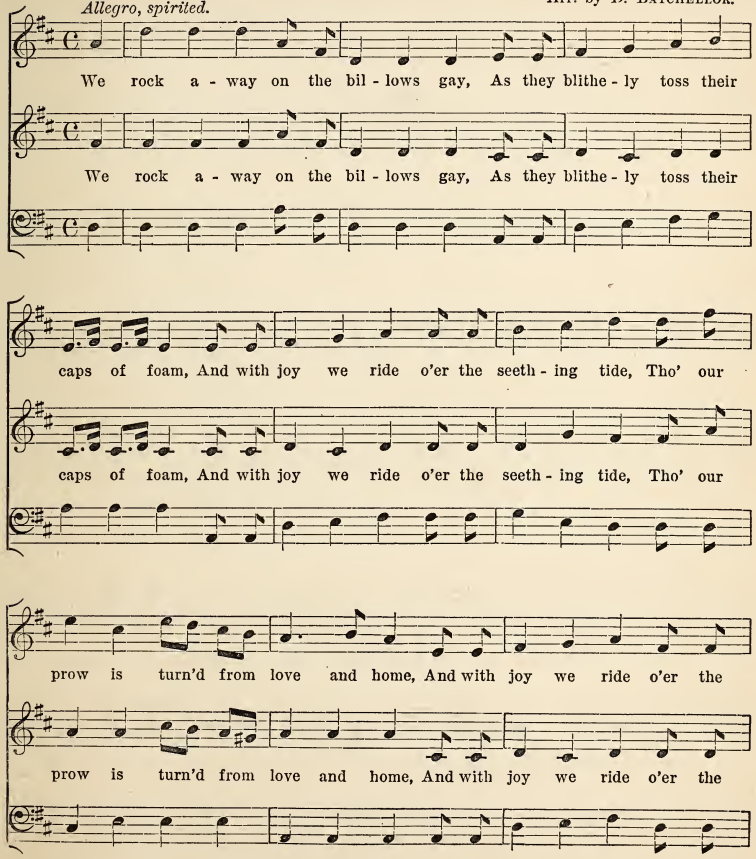
The third part may be sung either by Bass or Contralto.

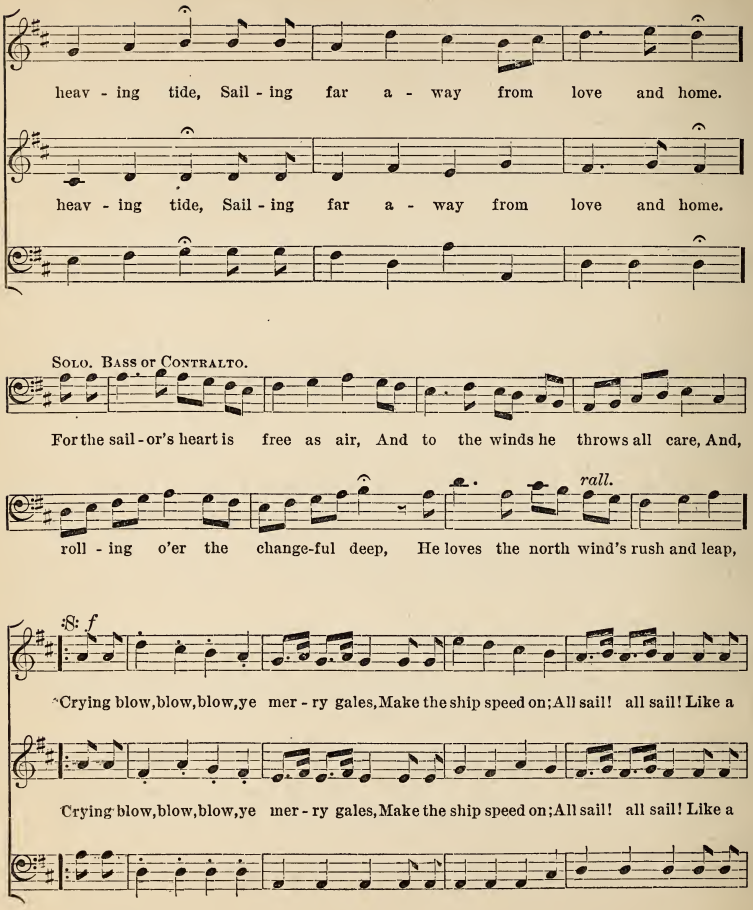


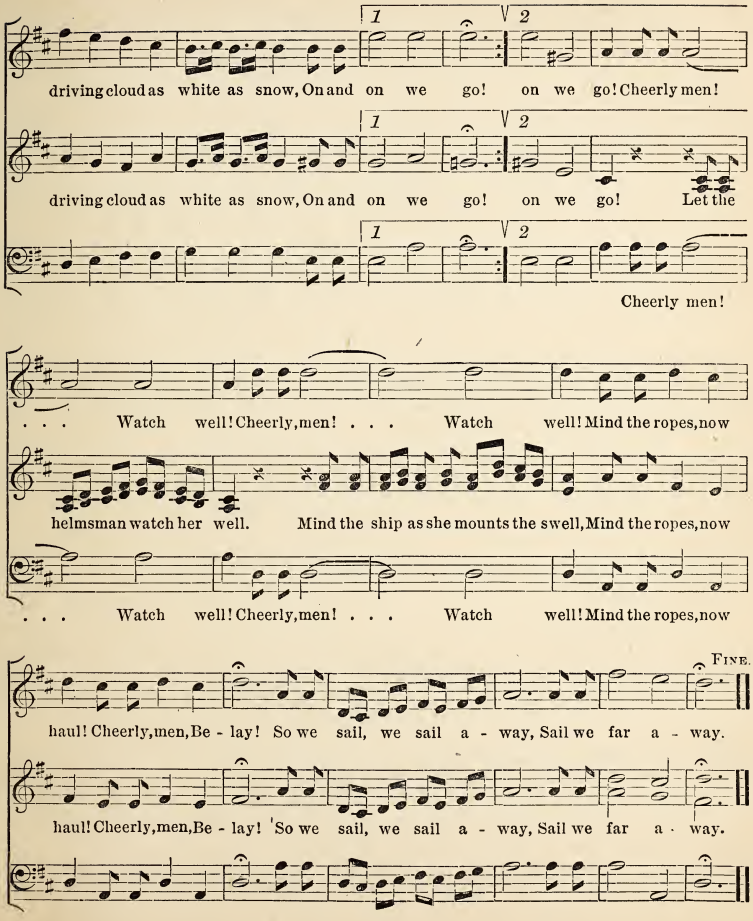
35. WE ROCK AWAY ON THE BILLOWS GAY.

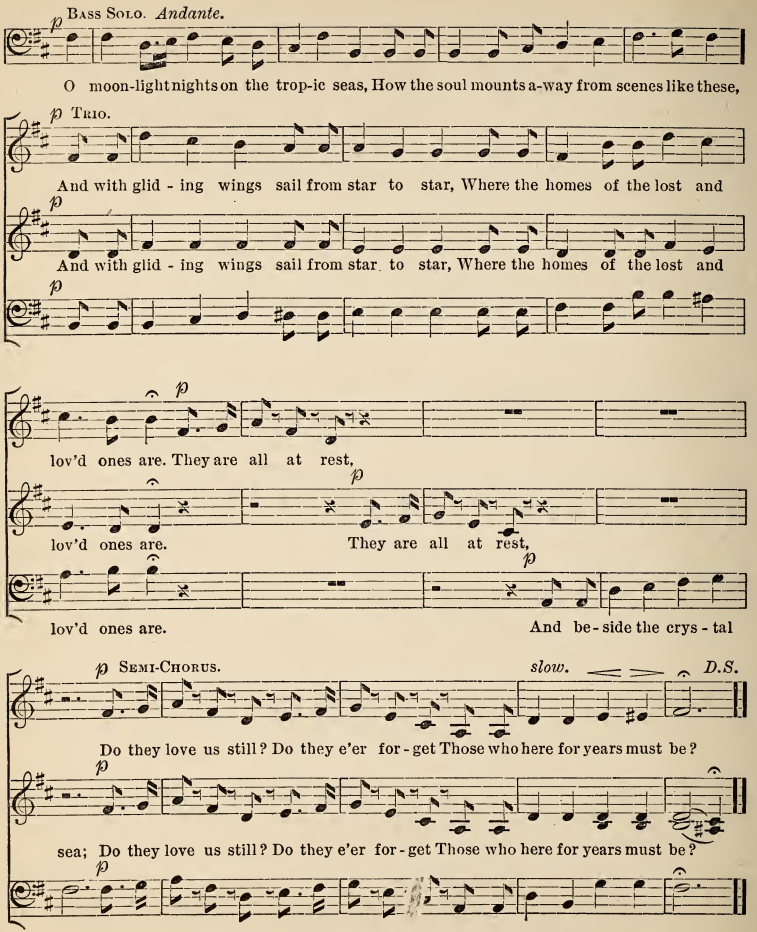
SAILOR'S CHORUS.

Allegro, spirited. Arr. by D. BATCHELLOR.



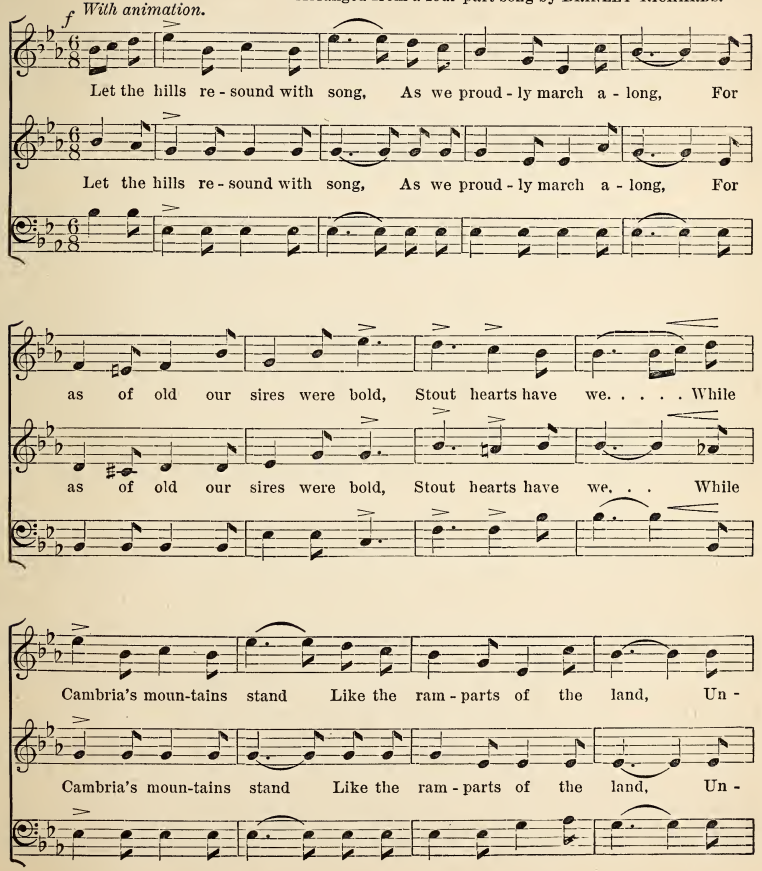

heav - ing tide, Sail - ing far a - way from love and home.
heav - ing tide, Sail - ing far a - way from love and home.
Solo. Bass or Contralto.
For the sail - or's heart is free as air, And to the winds he throws all care, And,
rall.
roll - ing o'er the change-ful deep, He loves the north wind's rush and leap,
S: f
Crying blow, blow, blow, ye mer - ry gales, Make the ship speed on; All sail! all sail! Like a
Crying blow, blow, blow, ye mer - ry gales, Make the ship speed on; All sail! all sail! Like a

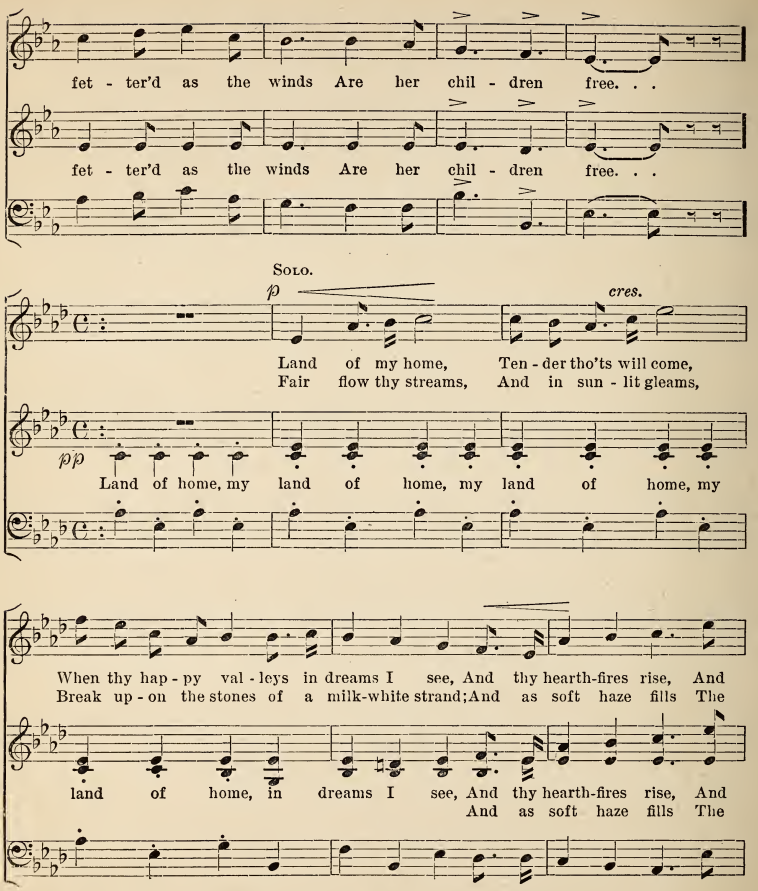

1
2
driving cloud as white as snow, On and on we go! on we go! Cheerly men!
1
2
driving cloud as white as snow, On and on we go! on we go! Let the
1
2
Cheerly men!
. . . Watch well! Cheerly, men! . . . Watch well! Mind the ropes, now
helmsman watch her well. Mind the ship as she mounts the swell, Mind the ropes, now
. . . Watch well! Cheerly, men! . . . Watch well! Mind the ropes, now
Fine.
haul! Cheerly, men, Be - lay! So we sail, we sail a - way, Sail we far a - way.
haul! Cheerly, men, Be - lay! So we sail, we sail a - way, Sail we far a - way.

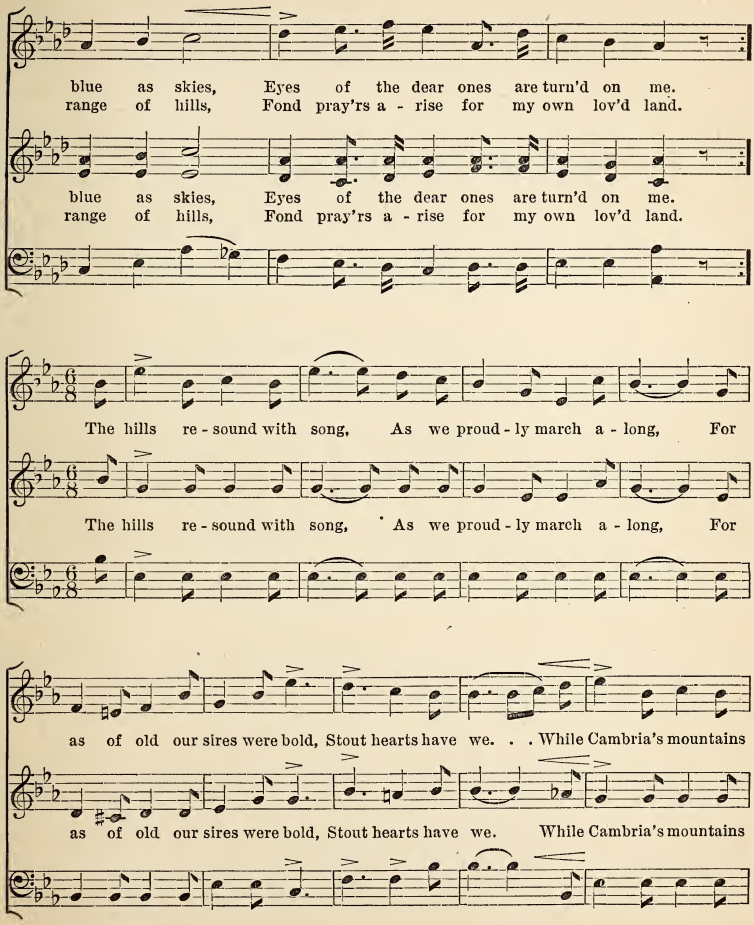

p Bass Solo. Andante.
O moon-light nights on the trop-ic seas, How the soul mounts a-way from scenes like these,
p Trio.
And with glid - ing wings sail from star to star, Where the homes of the lost and
p
And with glid - ing wings sail from star to star, Where the homes of the lost and
p
p
lov'd ones are. They are all at rest,
p
lov'd ones are. They are all at rest,
p
lov'd ones are. And be - side the crys - tal
p Semi-Chorus.
slow.
D.S.
Do they love us still? Do they e'er for - get Those who here for years must be?
p
sea; Do they love us still? Do they e'er for - get Those who here for years must be?
p

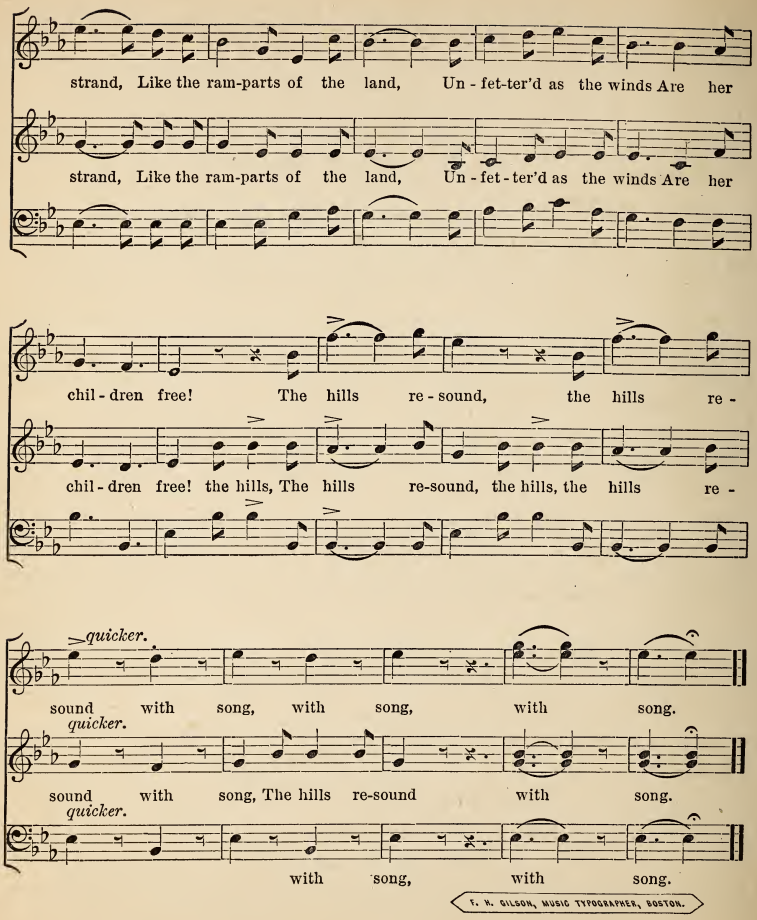
36. LET THE HILLS RESOUND.

Arranged from a four-part song by BRINLEY RICHARDS.




fet - ter'd as the winds Are her chil - dren free. . .
fet - ter'd as the winds Are her chil - dren free. . .
Solo.
p
cres.
Land of my home, Ten - der tho'ts will come,
Fair flow thy streams, And in sun - lit gleams,
pp
Land of home, my land of home, my land of home, my
When thy hap - py val - leys in dreams I see, And thy hearth-fires rise, And
Break up - on the stones of a milk-white strand; And as soft haze fills The
land of home, in dreams I see, And thy hearth-fires rise, And
And as soft haze fills The


blue as skies, Eyes of the dear ones are turn'd on me.
range of hills, Fond pray'rs a - rise for my own lov'd land.
blue as skies, Eyes of the dear ones are turn'd on me.
range of hills, Fond pray'rs a - rise for my own lov'd land.
The hills re - sound with song, As we proud - ly march a - long, For
The hills re - sound with song, As we proud - ly march a - long, For
as of old our sires were bold, Stout hearts have we. . . While Cambria's mountains
as of old our sires were bold, Stout hearts have we. While Cambria's mountains



T. H. GILSON, MUSIC TYPOGRAPHER, BOSTON.

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